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LUITPOLD STR., 94, BERLIN W.,
SEPTEMBER 15, 1906.

An interesting and amusing letter written by Nicolo Paganini has recently been discovered and published in Paris. It throws a humorous light on the violinist's estimation of his own importance. The honorarium of 200 francs per lesson demanded for instruction given to the daughter of the gentleman to whom the letter is addressed was, for those days, considering how far a franc went at that time, and the enormous increase in the pay of artists since then, about as much as 1,000 francs a lesson would be now. The remuneration of 24,000 francs required for playing at the house of the gentleman in question eight times was, in the words of Paganini himself, "exceedingly modest." The letter reads as follows:

"Dear Sir: I regret to be obliged to assist your memory in regard to a debt in my favor. In doing so, I remind you of something which should not have been forgotten. Enclosed is my account for which I should be glad to receive the money at the earliest possible moment:

To twelve music lessons given by me personally to your daughter..... 2,400 Fr.
To playing in person at your house eight times on various occasions 24,000.

26,400 Fr.

"In this statement are not included all those verbal lessons which I allotted to your daughter when I was invited to your house for dinner, a gratuitously offered favor intended to give her a true insight into the science of music, in the hope of its being of use to her and allowing her to profit thereby. Further remarks on the subject of being morally obliged to fulfil debts to those who have bestowed services, I need not place before you, since you yourself have assured me that I must pay Dr. Cr—110 francs for a felicitous piece of advice which he gave me one day by chance at your house during dinner. I am sure that it is clear to you what a difference exists between the so-called 'Doctors' visits' and my actual offerings, and that you will find my charges in contrast to those of that gentleman very modest.

"My humble greetings to you, and I remain,

"Yours most respectfully,

"NICOLÒ PAGANINI."

A humorous anecdote told of Paganini, illustrating the other side of the money question, is characteristic of him. When it came to paying money out of his own pocket he never thought in large sums. It was after one of his concerts in Paris. He had played his "Moses" for the G string alone, and had created a furore with it. He gave the coachman who drove him to his hotel afterward one franc only. The poor man turned this small piece of money over in his hand, and shook his head sorrowfully, saying: "Monsieur, you have played to a crowded house, you have had enormous success and made a fortune this evening, and yet you only give me one franc!" "Yes," replied the violinist, "but I played on one string; when you drive me home on one wheel I will give you more."

Since returning to Berlin I have heard some excellent performances at the Royal Opera. Wagner has been represented by the "Ring," "Lohengrin," "Tannhäuser," "Meistersinger," and "Flying Dutchman." The repertory has also otherwise been varied and interesting. The "Meistersinger" was given with Franz Schwarz (from the Leipzig Stadt Theater) in the role of Hans Sachs. His was an excellent portrayal of the part, and he sang extremely well, but the orchestra under Schlarr was so loud that he was often completely drowned out. Schlarr also dragged the tempi, so that the performance lasted fully five hours

—one half hour longer than under Muck or Strauss! The part of Eva was sung by Emilie Herzog, the coloratura singer. As may be imagined, she was a poor Eva. The night before, however, I heard her in a splendid interpretation of the Queen of the Night in the "Magic Flute." The distribution of roles at the Royal Opera is not always what it might and should be. Jörn as Lohengrin was quite inadequate, and yet as David he was very fine. Plaischinger as Ortrud and Hiedler as Elsa were excellent. Geraldine Farrar was not convincing as Elizabeth, but as Violetta she was first rate. Her's is a purely lyric voice, and she makes a great mistake in attempting to sing dramatic roles.

The concert season proper opens in about ten days. The first gun of the winter campaign was fired last Saturday evening. The "Russian Students" of this city gave a con-



Caricature of Richard Wagner in the Royal Box of the National Theater at Munich, at the "Meistersinger" premiere in 1868.

cert in the Tiergarten Hof, a large and beautiful hall which, by the way, I forgot to mention in my list last week. The chief attraction of the evening was the magnificent solo playing of Anton Hekking. He was heard in the andante from Romberg's half forgotten concerto in D major, a rondo by Boccherini, Dvorák's "Waldesruhe," Massenet's "Melodie," a gavotte by Popper, and several encores.

Hekking is playing better than ever. His glorious tone thrilled the audience, and he was called out more than a dozen times. The first three numbers of his program Hekking played on this occasion for the first time in Berlin. On his American tour he will be heard in these, and several other additions to his repertory, including three novelties by Sinding.

The accompanying caricature of Wagner in the royal box at the "Meistersinger" premiere in Munich, in 1868, was the work of an unknown Munich artist.

The great Johann Sebastian Bach was not over punctual in the matter of school attendance, as is shown by old Gymnasium records at Eisenach. Geheimer Hofrat Professor Dr. Weniger, formerly director of the Eisenach Gymnasium and now officiating in the same capacity at Weimar, writes on the subject to the *Leipziger Tageblatt* as follows: "With special interest one encounters in the old Gymnasium reports of 1693-5 the name of Johann Sebastian Bach. He appears in the list of 'Quintaners' at Easter, 1693, as No. 47; next, written in different ink, comes the number 96, signifying the number of lessons missed during the school year. After his name follows that of his brother, Johannes Jakobus Bach, three years his senior, as No. 48; and further down, as No. 58, one Johannes Friedericus Bach. In the following year, 1694, they are still all three 'Quintaners,' but Johann Sebastian has now risen to No. 14, and has only missed fifty-nine lessons. At Easter, 1694, the three brothers must have been promoted, because in the list of 1695 they appear in the 'Quartaner' division, Johann Sebastian at No. 23, and Johannes Jakobus at 25. Between the two, as No. 24, is placed a new comer, Joh. Adam Guttheil. In this year, however, Johann Sebastian was absent from school 103 times. From this time on, his name is not to be seen on the lists, though it is not mentioned among those who had left. As it is known, however, that his father, Ambrosius Bach, died in 1695, and that the older brother, Christoph, took the boy under his care, to the town of Ohrdruf, it is clear that he left school during the term. On March 23, 1695, Johann Sebastian Bach was christened in the old style. Therefore he visited the Eisenacher Gymnasium in his eighth, ninth and tenth years. It can scarcely be doubted that during the latter days of his stay at Eisenach, Johann Sebastian took part in the school choir, and also went singing through the streets as Martin Luther had done 200 years previously."

A so called "piano disease" is the latest discovery of one Dr. Johannes Moser, of Berlin. Dr. Moser has invented a new piano with a patent sounding board. He claims that the old style of piano construction is defective, and that this is the cause of the "piano disease." In an article in the August number of the *Hochland* he urgently recommends a change in the present construction of the piano, and proceeds: "The first sensation of pain experienced by the beginner is gradually overcome by adaptation, but with the increasing demands upon the hands, the almost perpetual stretching brings about a 'disease' of the muscles of the hands as the result of the methods of the present day piano performance. The notes must be correctly struck, even if the hand is thereby placed in awkward positions. In finger action the keys come into contact with the most susceptible nerves, for it is here, at the tips of the fingers, that the nerves of the hands congregate. In 'forte' passages the whole upper part of the body is shaken to such an extent that a strained condition ensues, which amounts to actual illness. This reaches a climax when the physical capability is overstepped by the practice of massive chords, exercises in octaves and tenths, continuous fortissimo passages, etc. And there are exercises of such terrific difficulties that even the authors themselves warn against practicing them too much, lest injury to the hands result. In fact, laming of the muscles, inflammation of the sinews, swellings, irritations of the spinal chord, nervous pains in different parts of the body, and other disagreeable effects are a consequence of injudicious piano practice. It has been proved that a large percentage of pianists, particularly women, have to contend with nerve diseases of the arms and hands. Professor Sabludowski's revelations concerning the nature and extension of 'piano diseases,' which he presented before the Surgical Congress at Berlin in 1900, have aroused no little discussion. No one had conceived that the disease was so insidious and so widespread." This Johannes Moser, with whom I am personally acquainted, was formerly a Catholic priest. He is a man of great intelligence, but I should surmise that this article was prompted, to some extent at least, by interest in his own invention.

Paul Ertel's symphonic poem, "Belsazar," has been given with great success under the direction of Kapellmeister Bullerjahn, at Kiew, Russia.

A collection of musical instruments at the Berlin Royal High School of Music, already very complete, has received many valuable additions during the past year. Among other things there have been purchased a pair of wooden castanettes which come from a tomb at Aschmin, Upper Egypt; a royal spinet of peculiar construction, invented and built by one Gottlieb Wagner, of Dresden, in 1788, which has retained its original tone to a remarkable degree; three old-style upright pianos of the time of the transition period from the so called "Giraffe" form to the modern upright; an "automatic" piano, an instrument which is a combination of accordion, flute and various

other contrivances by Maier Mari. A number of old Bavarian zithers are the gift of Herr Otto Albert, of this town, and a cornet that had been presented by the Emperor Friedrich to a cornet player named Kosleck, has been presented to the museum by his daughter.

A series of Mozart anecdotes and reminiscences are going the round of the press as a result of the recent Festival at Salzburg. The Vienna Fremdenblatt relates some interesting stories of the great master, of which this is one: "Mozart left a debt of 326 gulden and 7 kreuzer. His younger son, Wolfgang Amadeus, who later became a piano teacher at Lemberg, received a fee of 1,700 gulden for his first concert in the Vienna Theater in 1804, and his elder son, Carl, who as a retired Austrian official was living on a pension at Milan, was, shortly before his death, pleasantly surprised by an earthly blessing in the shape of 2,000 gulden for the third performance of the 'Marriage of Figaro' in Paris. Thus did the value of Mozart's works increase in this terrestrial vale of desolation. In the Mozart House at Salzburg, which has been transformed into a museum, there are relics exhibited, in the room in which he was born, and in the adjacent former living-room, such as we hope may never be changed into valuta. Among these, Wolfgang's first notebook, touching to see—a gilded book of thirty-five pages, containing fifty-four pieces for the piano on octavo paper and inscribed: 'For the Spinnet. This book belongs to Marie Anne Mozart, 1795.' It contained the first exercise of the young virtuoso, written by his father, Leopold. Little Wolfgang learned the eighth minuet when he was in his fourth year, the eleventh minuet and trio he learned at 9:30 on the evening of January 26, 1761—just one day before his fifth birthday—in half an hour. He also learned the nineteenth minuet in his fourth year. On both sides is the handwriting of the five year old Mozart himself, with corrections here and there, and the ink smeared with his fingers, in the manner of naughty children. There are also 'Kinkleritzchen,' quaint childish drawings reminiscent of the master's happy childhood. Although his days ended so sadly, cheerfulness was the keynote of his being."

I frequently receive letters from Americans asking if Ferruccio Busoni gives piano lessons. He does not from October to July. But during the intervening period, if he is in Berlin, he devotes one afternoon a week to instructing a class of pupils in whom he is especially interested. Busoni has an ideal character. He teaches as Liszt did, never taking fees for his lessons. Last Monday I attended one of these class recitations at his house, and found it very interesting.

There were some twenty-four pupils present, comprising all nationalities, German, American and South American, English, Australian, French, Russian, Italian, Spanish, Austrian, Polish, etc. Several budding young artists were heard, and there are many big talents among the two dozen pupils. The performances of the Russian, Gregor Bek-

lemischeff, and the Polish-American, Michel von Zadara, were especially interesting. They are both mature artists.

The Lamoureux Orchestra will make a tour of Germany under Chevillard this fall. Their Berlin concert will take place in the large hall of the Philharmonie on October 19.

The dates of the "Elite" Concerts arranged by the Concert Direction Jules Sachs for the coming winter are: October 18, November 29, January 24 and March 14. The soloists engaged for these concerts are: Francesca Prevosti, Johann Messchaert, Emil Sauer, Ludwig Wüllner, Alfred Reisenauer, Carl Scheidemantel, Eugen d'Albert, Lula Mysz-Gmeiner and the Spanish prodigy, Pepito Ariola.

Aside from these concerts, the management will also give a big series in Breslau, for which Rosenthal, D'Andrade, Prevosti, Wüllner, D'Albert and Heinemann have been engaged. An orchestral concert under Richard Strauss will also be given there. In Berlin this bureau will give two big orchestral concerts in the Philharmonie, under the direction of Pietro Mascagni and Edward Grieg. Several famous "reciters," such as Lombroso, Professor Forel and Ernst von Possart, will also appear in Berlin under the direction of Jules Sachs. Possart will recite "Parsifal" here for the first time.

The Joachim Quartet have fixed the dates of their first four Berlin concerts for October 11, November 8 and December 13 and 28.

Anton Foerster spent the summer at Swinemünde, on the Baltic Sea. He has returned to the city and resumed his classes at the Klindworth-Scharwenka Conservatory, as well as his private lessons. Foerster is, fortunately for himself, so situated that he does not need to do much teaching and can reserve a large portion of his time for the development of his own resources.

Professor and Mrs. Schmalfeld, the distinguished singing teachers, who have been summering in the Hartz Mountains, have returned to town and resumed their lessons. The Schmalfelds number among their pupils many Americans.

Christine Lorrain, a young American singer, has been engaged at the Stettin Opera for this season. She will sing youthful dramatic soprano roles, and is said to have a beautiful voice. Miss Lorrain spent two seasons in Munich, studying and coaching with Prof. Anton Fuchs. During the past summer she has been working here with Henry Bickford Passmore, with whom she has made great progress, and she will at stated intervals return to Berlin to continue her studies with him.

Theodor Bohlmann, who was for fifteen years one of the piano teachers at the Cincinnati Conservatory of Music, will give a concert here on October 4, at the Beethoven

Hall with the Philharmonic Orchestra. He will present a Liszt program, comprising the E flat and A major concertos, with orchestra, and the "Grosses Konzert" as piano solo. This, to my knowledge, has never before been given in Berlin in its original form. Klindworth will conduct.

Eugen d'Albert will give five "historic piano recitals" in Berlin this season.

A Schumann-Brahms evening is announced for Tuesday, October 2, in Bechstein Hall, by Paul Goldschmidt, the young pianist, former pupil of Leschetizky, whose first Berlin recital last season met with such decided success. The program will consist of the Schumann fantasy and "Etudes Symphoniques" and the Brahms sonata in F minor and variations on a theme by Handel. He will also give two more concerts in Berlin, another piano recital and a concert with the Philharmonic Orchestra in the Singakademie on February 21, when he will play the Brahms concerto in D minor, the Liszt "Toten Tanz" and the new concerto by Eugen d'Albert, who will conduct.

William A. Becker, of Cleveland, Ohio, will begin his fourth consecutive European tour with a piano recital at Beethoven Hall on November 18.

Otto Neitzel's comic opera, "Walhall in Not," will be brought out here this winter at the Theater des Westens.

Alexander Heinemann, the famous baritone, has been very ill for five months. He has now recovered and has resumed his public singing and teaching. He has been engaged by the leading concert societies in the principal cities of Germany for the coming season, and will also fill important engagements in Vienna, Budapest, etc.

Carl Flesch, the distinguished Hungarian violinist, recently married the daughter of a wealthy Amsterdam banker. Flesch's five historical recitals given here last winter aroused great interest.

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AN INTERESTING MUSICAL FAMILY.

There was heartbreak in an uptown house this week, that was more than the first going to school. It was that the golden haired darling of the household, left vacant his little world of eight years, to go join the new life, and make one of the unknown family of the church choir boy.

Little George Bulkley Hard was destined to the St. Cecilia family. Father, mother, grandfather, grandmother, great grandfather, great grandmother, uncles, aunts, and great relatives have all been professional musicians, and in the city of New York. When baby George soiled the piano keys with molasses candy, and dropped bread crumbs into the guitar, in efforts at composition, not much was thought about it. When, however, at four, he one fine day—the entire day—left home and affection and food, to follow a street band, weeping relatives shook heads at each other, murmuring: "He's got it!" "Hopeless!" From that day on signs multiplied. Heredity leapt through all barriers. Vocal prowess in form of an angelic soprano voice joined forces. The boy's small ear was prodigious in tone truth. He must go the way of all musical flesh. The Boy Choir Parish School of Grace Church was the open door, the gifted and paternal organist, Helfenstein, the guardian angel. George at eight and one-half is a "music student!"

The name of Anna Bulkley Hills stands for all that was represented by the early days of American church choir music possibilities; the days of high salaries, satisfied soloists, happy family rehearsals, and undreamed of "theater-folk" careers. This name did more, indeed. It represented the beatific religious aid society to Europe! On the occasion of the first service held by the Rev. Henry Ward Beecher in London, the popular contralto was invited to sing there as "the representative American choir singer." Mrs. Hills' name figured upon countless programs, local and tourist, everywhere. Her rich voice and sympathetic interpretations, confined largely to English and to the unpretentious, became familiar to the ear, as her smooth and smiling type of brunette beauty to the eye, in salon, concert room, organ loft and hall, from end to end of the country. She sang for fourteen years at St. Bartholomew's, and simultaneously at the Temple Emanu-El twelve years, singing and studying, never teaching, so to speak, day and night.

Her father had been one of the most notable tenors of his day, her mother contralto. The pair met, and were married in the organ loft. Dr. Hills, her husband, sang tenor for eight years in the Collegiate Reformed Church, and was known in all music circles. Her sister, Mrs.

Charles B. Hawley, was for many years soprano soloist in a church at Yonkers. Her brother-in-law, Charles B. Hawley, is well known as a basso, organist, composer, and as a leader of music associations, meetings, etc.

Ethel Crane, the niece, daughter of Mrs. Hawley, is earning an enviable reputation as soprano soloist, has a fine position in Brooklyn (First Reformed Church), sang through this summer in the First Presbyterian Church at Elberon, N. J.; is sought for in oratorio and concert work, and has recent concert success near Philadelphia. She is a beautiful girl, with charming, kindly nature and manners. Fanny Bulkley Hills-Hard, also beautiful, of her mother's type, is also musically gifted, has sung in light opera; her husband plays the piano.

At festival and family reunions the unique spectacle is afforded of family performance in solo, duo, trio, quartet, sextet and octet, the young choir great grandchild now making a ninth of the party. At a recent christening party in the home, ten of the family performed, the "new baby" being lusty but slightly "off key." F. E. T.

Bookings Past and Future for Mrs. Wilson.

Genevieve Clark Wilson, the soprano, will be managed this season by Walter R. Anderson, of New York. The bookings, past and future, for this singer, indicate that she is a favorite in many States. During July, Mrs. Wilson sang at the Chautauqua Assembly, Chautauqua, N. Y. In August, she was a soloist at the orchestral concerts in St. Louis, under the direction of Naham Franko. On September 4, Mrs. Wilson made a fine impression at the performance of "Elijah," given at the Ocean Grove Auditorium, under the baton of Tali Esen Morgan. The autumn, winter and spring bookings already closed by Mr. Anderson for Mrs. Wilson include, October 15, recital, Moline, Ill.; October 16, Theological Seminary, Chicago, Ill.; November 4, Handel and Haydn Society, Boston; December 4, "Messiah," Oberlin, Ohio; December 5, "Beatitudes," Oberlin, Ohio; December 23, Boston, with Handel and Haydn Society; December 25, "Messiah," Apollo Club, Chicago; December 27, "Messiah," Apollo Club, Chicago; January 17, "Judas Maccabeus," Cleveland, Ohio; March 10 to 17, tour, Chicago Orchestra; March 26, Verdi "Requiem," Mt. Vernon; May festival, New Hampshire, and May festival, Ohio.

Marie Nichols Assists Clara Clemens.

Marie Nichols, the violinist from Boston, opened her season in Norfolk, Conn., when she played at the debut

of the young singer, Clara Clemens, daughter of Mark Twain. The concert up in the lovely hill, of the Nutmeg State took place on September 22.

What Some Colleges Spend for Concerts.

Colleges and schools, both great and small, in every section of the country, are developing more and more each year their music departments by securing appearances of the great artists under college auspices, thus augmenting theoretical study of music by the living, practical example of its proper rendition by famous musicians.

No pupil ever became a good musician who had no opportunity to listen to great musical performances. This fact has been recognized by so many school authorities that concerts are now given in hundreds of colleges, many of which, to name only a few showing the national scope of the movement, secure such attractions as the New York Symphony Orchestra, Madame Galski, Madame Sembrich, David Bispham, Harold Bauer and others.

Wellesley College spends about \$1,200 a year for three attractions; Smith about the same, also Mt. Holyoke, Cornell perhaps \$5,000, including spring festival; Wells about \$1,000; Oxford and Delaware, Ohio, about the same; Spartanburg (Converse) about \$8,000, including spring festival; Marion, Ala., about \$3,000 for four or five concerts; Columbus, Miss., between \$8,000 and \$10,000 for half a dozen big attractions; Baylor, Waco, about \$2,500; Lindsborg, Kan., as much or more; Pullman, Wash., \$2,000. These colleges have made themselves and their communities famous throughout the country by reason of their great concerts. It is the best and cheapest advertising possible, to say nothing of its value to their students. In Spartanburg the business men of the town lend financial support to the college festival because from 1,000 to 2,000 people from the surrounding country come in to Spartanburg for the festival and stay three days. The financial success of concert giving under college auspices is contributed not more than one-third by the students as against two-thirds by the community outside the college.

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**HOTEL CECIL,
LONDON, SEPTEMBER 19, 1906.**

Professor Sandford, late of Yale University, was staying with Sir E. Elgar at Hereford last week for the Festival. The latter was excellently attended and some of the performances were very good. The new works, however, were really wretched. On the day that Parry's new sacred symphony, "The Soul's Ransom," was to be performed I noticed a well known critic enter the Cathedral wearing a conspicuous black tie. He explained to me afterward that he always wore it when anything of Parry's was played! "The Soul's Ransom," the words of which were a strange medley of Scriptural verses, proved a deadly dull affair. It was rather amusing, considering the quality of the music, to find a good many references in one part of the text to "dry bones." The latter would have made an excellent title for the work.

A new work by Walford Davies, also a Scriptural hotch-potch, was scarcely much better. When it was not Brahmsian it was Elgarish, with a certain amount of sham antique here and there. The other novelties were hardly any better. A suite by Holbrooke was announced in the program as "composed expressly for the Festival," while a little further down we read that "it was composed in 1900." Anyway, it was a worthless affair.

There seems to be a general impression at Hereford that Elgar has given up devoted attendance on the Muse, and is entering more and more the giddy whirl of social gaieties. 'Tis a pity, if 'tis true.

Ysaie is to conduct some of the performances in M. Van Dyck's opera season next January. Also it is said that Nikisch will come over and conduct one or two performances of "Die Meistersinger," which is splendid news.

Some more of the artists engaged by M. Van Dyck are: Madame Ackté, of the Paris Opéra; Fräulein Bosetti, Frau Krauss-Osborne, Enriqueta Crichton (formerly of the Moody-Manners Company), Agnes Nicholls, Minnie Nast, of Dresden (who will appear in "Die verkaufte Braut"); a Carlsruhe tenor, Mr. Bussard; also Herren Bertram, Herold, Hinckley and Feinalls, of Munich.

There will be twenty-seven performances, a matinee being given each week, and prices will range from 2 shillings to 15 shillings for a single seat. Carl Armbruster, a Wagner disciple, who is at present the director of the London County Council of Music, will take charge of the chorus, and Percy Pitt will also be concerned in the general direction of affairs. The Brussels Opera House ballet, trained by Ambrosini, will be engaged.

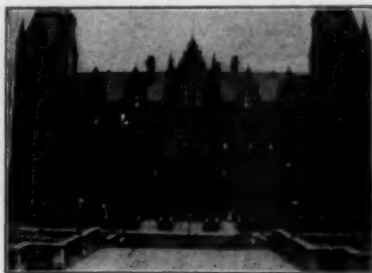
Grieg has been invited by the Leeds Festival Committee to be present at the Festival of next year and conduct some of his own compositions.

Grieg, by the way, has recently been elected a member of the English Folksong Society. After a perusal of all

the old songs which the society has collected, Grieg declared that we were unsurpassed by any nation in the matter of folk-music!

"Fidelio" and "Freischütz" will be produced in addition to those operas already mentioned.

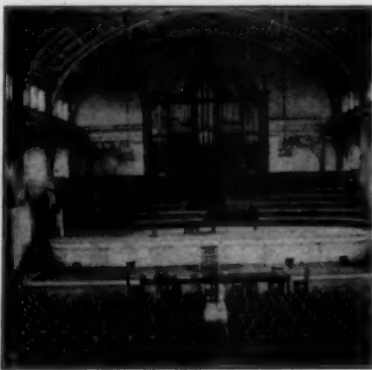
In the program for the four concerts of the London Symphony Orchestra which Richter is to conduct are Elgar's "Allegro" for piano and orchestra, originally written for Fanny Davies and to be played by her on November 5; Beethoven's sixth and "Ninth" symphonies, a concerto in A major for piano by D. F. Tovey, Schubert's symphony in



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C major and Liszt's "Dante" symphony, as well as other familiar items.

It is nearly three years ago since a friend of mine, who is also a friend of Ernst Boehe, showed me the score of the latter's "Odysseus' Ausfahrt und Schiffsbruch," which was played at Queen's Hall last Tuesday week. I remember that I was much struck with the work then, especially con-



CONCERT HALL OF THE ROYAL COLLEGE OF MUSIC, LONDON.

sidering the fact that its composer was only twenty-three years of age. So I was glad to find that it had such a favorable reception. The work begins with a joyous section illustrating the celebration of victory and the bustle

of departure, then a quieter movement (the hero reflecting upon the joys of home coming; finally the storm which casts Odysseus adrift is depicted. The style of the work is somewhat Straussian both in treatment of the ideas and the scoring. Nevertheless Herr Boehe has a personality of his own, and in particular a fine individual melodic gift. The piece was received in most friendly fashion.

Thursday night was exceptionally interesting for "Don Quixote" was played, and also an extract from Bruneau's "Messidor." The performance of the Strauss work was in many ways excellent, and we must congratulate the authorities on performing a work of such magnitude and difficulty at the Promenades. Mr. Wood was often at his very best in his reading of the score and fully brought out the beauty and pathos of the "Return and Death" of the Don. Renard played the solo part of the work with much insight into its humor and feeling, and the orchestra played most brilliantly.

M. Bruneau's entr'acte is a clever study in atmosphere. It is a prelude to an act dealing with spring, sowing and love, and is mostly meditative, with a passionate section in the middle. There is a good deal of romantic beauty and loftiness of idea in it.

The novelty at Queen's Hall last night was the "Symphonic Triptych" of Jean Blockx, the Flemish composer, who is now director of the Antwerp Conservatoire. His operas have been very successful in Belgium, and there was some question of producing his "Princesse d'Auberge" at Covent Garden some years ago, but this is, I believe, the first time that his name actually appears on an English program. The "Triptych" consists—as the name would seem to imply—of three "Symphonic Impressions" of great anniversaries of the Church—Easter, All Souls' Day, and Christmas. Bach's first orchestral suite in C, and Rubinstein's piano concerto in D, were also on the program.

The chief items in today's program are Schubert's great symphony in C, Mozart's piano concerto in A, and Bach's fourth Brandenburg concerto. On Thursday Granville Bantock's "Hymn to Aphrodite" (from the cycle "Sappho") and Norman O'Neill's overture, "In Springtime," are the novelties.

On Friday Beethoven's fifth symphony will be played, and Irene Scharrer plays the C major piano concerto, and Esta d'Argo sings the "Busslied" and "Der Kuss" (a happy juxtaposition).

Breitkopf & Härtel publish not only the piano scores of Granville Bantock's "Omar Khayim" and Joseph Holbrooke's "The Bells" (which are both to be produced at the Birmingham Festival) but also elaborate analyses of them by Ernest Newman. From these it appears that Mr. Bantock's work is but the first part of a review, covering only the first fifty-four quatrains of the book. He has imagined three personages—the Poet, the Beloved, and the Philosopher, besides the chorus, to which the specifically reflective and didactic passages are assigned.

Mr. Bantock suggests a novel arrangement of the orchestra, in that he directs a complete body of strings to be played on either side of the conductor. The division of the chorus into two, which follows as a corollary, is, of course, not novel. Mr. Wood has all his violins on one side and his violas on the other, but that is as far as anybody has gone.

Mr. Holbrooke finished his setting of "The Bells" some three years ago, but it is on such an elaborate scale that it can only be produced at a great festival. He, too, has

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special directions. He wants the auditorium to be in darkness, as in Wagnerian opera. The extra instruments he requires are a contrabass tuba, a euphonium, a stier horn, large cymbals, a large gong, a small gong, a xylophone, tubular bells, and four mushroom bells, a hand bell, large jingles, small jingles, a soprano concertina, two grand pianos and a celesta. The most daring of them is the concertina, but Mr. Holbrook has been anticipated by Tchaikowsky.

Before commencing her autumn tour Marie Hall is taking over to Vienna her younger sister, whose musical training she is superintending. Eveline Hall is to enter the Conservatory there. She plays the harp, but her sister wishes her to take up singing. So for the present the young lady will study harp, piano and singing.

OTHER LONDON NOTES.

Watkin Mills greatly distinguished himself at the Hereford Festival, which has just finished.

T. Arthur Russell has just returned from his holiday, which he spent in Germany, Belgium and France, devoting himself to business as well as pleasure. He has made arrangements to bring over to London one of the great continental orchestras some time during the coming season.

One of the London magazines has recently been printing the opinions of leading musicians as to what is necessary to acquire success in the musical profession. The majority of the writers agree that hard work is the first essential supposing the necessary talent is possessed. Perhaps the most amusing letter is from a London musician who says: "If I had to begin the world again I should adopt none of these callings—that is if I wanted to make money. I should be a musical agent." (!)

It is announced that Muriel Foster has notified her agents to cancel all her autumn engagements, as she will no longer appear in public owing to her forthcoming marriage to Mr. Goetz. Her last appearance will be on November 1 when she takes part in "The Dream of Gerontius" at Manchester, under Dr. Richter's direction.

Among the Americans who have been in London during the past week is Rosalind Billing, who has been spending

the summer in America after a three years' absence. Miss Billing is on her way to Milan, where she is studying singing under Mr. Vidal, but remained in London for a few days sightseeing and will also stay over in Paris two or three days.

The Norah Clench String Quartet added to their already splendid reputation by their playing at the Hereford Festival in the closing miscellaneous concert. Their number was the quartet in D minor of Taneiev, "an example of modern Russian music into the clever eccentricities of which the quartet entered with spirit."

Alice Esty is now in Scotland, where she is singing in opera. She has engagements that will keep her in England during the autumn months so that it may not be possible for her to go to America until next season.

Edith Gibbs is again in town at her studio, where she has begun another busy season. Among her pupils she numbers many professionals who coach with her not only for the singing, but also for the speaking voice.

Grace Munson in North Carolina.

Grace Munson sang a fortnight ago at Charlotte, N. C., and in addition to her concert success, Miss Munson enjoyed another experience that was quite unusual. It is told in the following story from the Charlotte Daily Observer of September 15:

"When it came my time to sing this afternoon," said Grace Munson, at supper last night, "I handed my purse to a gentleman who was standing near the entrance. I had been introduced to him, but had not caught his name."

"Will you hold this while I am singing?" I requested him. "He was very gallant. When I had sung my regular number and had to go back to give an encore, I took my purse from the distinguished looking gentleman, got the words of the encore song from it, and gave it back to him, saying, 'Hold it again, please, until I sing again.' He did so, very politely."

"I took it from him, after the encore, and thanked him kindly. 'Oh, I was happy to serve you, madam,' he said, and added, 'I wish I were through with my part as you are with yours.'"

"If I had thought a second, this remark might have suggested who he was, but I said on the impulse, 'and I'm going to scout for home right now.'"

"It was his time to go in, and when the house burst into applause, some one standing near me said, 'They are giving the Governor a warm welcome.'"

"'The Governor?' I gasped. And I told him I was going to scout just at the moment when he was going in to speak!"

Some press notices on Miss Munson's singing include:

Miss Munson's is, oh, a most glorious voice! Unless you heard her you cannot imagine a contralto so tender, so full of what musicians call "temperament," so sympathetic with the feeling expressed by the words of the song. She has made good already, but she is going to make better. The audience encored and encored her last night and did all it could to make clear its appreciation of her. The beauty emanated from her presence as well as from her voice, and her graciousness toward the audience was applauded as much, perhaps, as her singing.

Miss Munson's program song was, "Oh, for a Burst of Song," and her encore was "Hushen," an Irish lullaby. Both were exquisitely sung. Miss Munson sang Nevin's "Nightingale Song," and "An Irish Love Song," by Lang, as an encore. Her singing delighted the audience as much as it did the day before.—Charlotte Daily Observer, September 15, 1906.

Grace Munson, contralto. Her initial appearance was greeted with enthusiastic praise and commendation. The most exacting critic could find in her renditions no ground for slight but praise. She is gifted with a superb voice that not only enrapt but commands an undivided attention. She will appear today and tomorrow.—Charlotte News, September 14, 1906.

Grace Munson delighted the audience yesterday with her beautiful renditions. At the afternoon session Grace Munson sang Nevin's "Nightingale Song," and as an encore, "An Irish Love Song," both of which pleased mightily.—Charlotte, N. C., News, September 15, 1906.

It was the largest matinee audience of the season. The musical program had a splendid addition in Grace Munson, contralto. She is an artist of distinction and gave great delight to the audience. Grace Munson, whose rich contralto voice has many points of resemblance to that of the famous Emily Winant, sang Rossi's "Ah, Rendimi," with fine effect, and received a double encore. For her second number she sang "Springtime," by Becker.—Charlotte, N. C., Evening Chronicle, September 14, 1906.

Cards Out for Miss Bowman's Nuptials.

Mr. and Mrs. Edward Morris Bowman have sent out cards for the marriage of their daughter, Bessie May Bowman, to S. Raymond Estey, at Calvary Baptist Church, on West Fifty-seventh street, Tuesday evening, October 16. Miss Bowman is the solo contralto in the choir of the church, of which her father is the organist and choirmaster. The prospective bride has sung in many concerts since she made her debut several years ago.

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BY CLARENCE LUCAS.

After a sojourn of thirteen years in England I again find myself basking in my native sunshine and sniffing the keener air of America. It is true that I was born in Canada. It follows, therefore, that I am not a native of the United States. But that slight distinction, due entirely to the geographical location of my mother under the trying conditions of my advent into this world, was too fine for the English to grasp. With the exception of King Edward and Joseph Chamberlain, there are no Englishmen who recognize the difference between an American and a Canadian. In London I was always called an American. Out of respect to the feelings of the generous nation that allowed me to live in its midst for thirteen long years I intend to call myself an American.

During the few days I have basked in my native sun and sniffed this keener air I have many times been congratulated on my escape from England, as if I had been a prisoner in the Tower!

I am surprised at the number of my friends who believe that England is an undesirable place to live in. Why? The climate of England is certainly treacherous. But the English people are staunch, kind-hearted friends—when you get to know them! Alas! it takes a long time to get to know them. In a few more years I might have made a number of friends. As it is, I have a few that I will match with any friends in the world. The English accent and manner of speaking sounds so repellantly affected to the American ear. To my surprise, however, I discover on my return that the American accent sounds to me like an uncouth dialect. But that is because I am a musician and have a fine ear. And it is because I have a fine ear that I find the English theater orchestras so much better than the squads of noise generators which so often do duty in our playhouses.

I have done a lot of conducting in England. For nearly

three years I have done nothing else. Not only are the London orchestras well known to me; I have conducted for at least a week at a time in all the principal cities of England, Ireland and Scotland. I know the British orchestras. Yet I never met with as small an orchestra in those British towns as is to be found in any of the leading New York theaters, outside of the Metropolitan Opera House. I do not refer to London at all. I am speaking of what the Londoners call "the country," viz., anything out of London. At the Theater Royal in Birmingham, where I conducted for a week last March, there is a standing orchestra of twenty-five excellent performers. The Prince of Wales Theater also has a good orchestra, which I have conducted for two weeks. Yet Birmingham, with all its many theaters and orchestras, is only the fourth city in England. What kind of orchestra can I find in the fourth city in the United States? Six, or eight, or perhaps ten, very loud, rough players!

I shall always look back with pleasure on the delightful orchestra at the Gaiety Theater, Dublin. And where is the American city of treble the size of beautiful but penurious Edinburgh that can match the orchestra of the Lyceum Theater?

The London Gaiety Theater, the temple of froth and frivolity, has an orchestra of thirty-four artists. Their playing is nothing less than exquisite. The beauty of these orchestras is, of course, in the number of the stringed instrument players, and in the woodwind. With four or five first violins, two second violins, a viola, two cellos, and a bass; two flutes, an oboe, two clarinets, a bassoon; two horns, two cornets, two trombones, and a drummer who can play tympani, it is possible for a conductor to get some good effects in the theater. But what can the best conductor do with one first violin, and the rest of the strings in proportion? He can only do what is done in most American theaters—that is to say, keep the cornets and the one trombone going all the time to fill up the gaps. The one lonely violin must play high up in its register to be

heard at all; the rich, mellow middle tones of the clarinets, bassoon, and horns are supplanted by the brazen tones of the thin brass band of two cornets and one trombone, and the drummer does what he can to excite nervous enthusiasm in the audience by a vigorous din with the big drum and cymbals. This is no exaggerated picture.

I have sometimes wondered if the uncultured ear could hear the difference between a big orchestra of soft instruments and a small orchestra of loud instruments if the two orchestras were not placed side by side and heard one after the other. The small orchestra of brass and drums makes as much noise as the big orchestra of violins, and woodwind instruments. Then the commercial civilization of America may well ask, "Why pay for the big orchestra of the artistic civilization when the smaller orchestra will give a much greater per cent. return of noise for the same money?" It is cheaper to have the small orchestra. Now the American is no whit less artistic by nature than the Englishman, but his business instincts are more paramount. It is bad business to pay for a big orchestra when a small one will do. The American can afford it better than the Englishman can. But he has not yet come to that point in his culture in matters artistic where he can lay the flattering unction on his commercial conscience that the artistic value of the bigger orchestra more than compensates for the increased cost. It is only a question of time. Managers dare not now put bare wooden seats in their theaters, even if they cost less than the upholstered fauteuils. Nor would the plea of economy excuse a director from lighting his place of entertainment with candles instead of electricity. It is only in matters pertaining to the ear that the managerial economist can tell his public that he cannot afford to furnish better orchestras. One of these days the ears of the public will be as much considered by the management as are now their eyes and their backs and the rest of the anatomy that sits. As a human being I may be more at my ease in America; but as a conductor I do not know that I am at all to be congratulated on my escape from

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England. I shall certainly make it my duty to agitate for more efficient orchestras in any and all of the theaters it may be my lot to be connected with. It is a matter that rests to a very great extent with the conductors themselves. Some are content to draw their pay and take what the management provides. If the conductor is a man of intelligence and carries any weight of personality about with him he ought to be able to induce the managers to respect his judgment on musical matters and intrust him with the task of bettering his orchestra. We can only do our best. How many of us are there who do it?

New Russian Symphony Secretary.

The Russian Symphony Society has been fortunate in enlisting as its secretary, Mrs. Charles B. Foote, well known in New York's social and musical circles. Mrs. Foote is a daughter of the Rev. Dr. Thomas Hastings, and a sister of Thomas Hastings and of Frank Seymour Hastings, president of the Russian Symphony Society. Mrs. Foote studied music with Richard Hoffmann and she had the distinction of playing with Hans von Bülow a Bach concerto for two pianos, at a charity concert in Chickering Hall. She has in recent seasons given a number of lecture recitals on the characteristic music of various nations. Mrs. Foote has assumed the secretaryship of the Russian Symphony Society because of her belief in its aims and her confidence in its success.

The Jacobsen Studio in Rochester.

Heinrich Jacobsen, the singing master of Rochester, N. Y., and London, England, has reopened his studio in the former city. Mr. Jacobsen is in Rochester from September to June, and in London from June to August. The studio in Rochester is at 38 Meigs street. Madame Jacobsen, a pupil of Prentner and Leschetizky, conducts piano classes at the Jacobsen studios.

Mrs. Hissem de Moss Won Instant Favor.

Mary Hissem de Moss, the talented soprano, won instant favor at the opening of her career several years ago. After a few orchestral engagements, her fame grew rapidly, and she has been in demand for many concerts in all parts of the country. This season, Mrs. de Moss will be heard in New York and vicinity, in addition to the concerts booked for her in the South and West.

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J. Louis von der Mehden, Jr., who for years made his home in San Francisco, where he held the distinction of being greatly in demand to play for the best society events



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of that city, is now carrying on his musical work in New York. In San Francisco he had an orchestra made up of the best musicians obtainable who, under his able direc-

tion, discoursed music that made the organization famous. As a cellist Mr. von der Mehden is classed among the best, and his work in that line is always spoken of in the highest terms by the San Francisco press. As a composer of instrumental music Mr. von der Mehden has also achieved success.

His compositions include: "Eldoreo," ballet intermezzo; "Flora," a twilight serenade; "Triumphant America," march and two-step, and twelve classical compositions for the piano, published in two books. The two volumes are fingered, phrased and edited by him, which makes them both valuable and interesting for teachers and students.

In the terrible disaster that befell San Francisco Mr. von der Mehden was one of the greatest sufferers. He lost his home, and with it all the plates of his publications and the large stock of music that he had on hand. After the calamity Mr. von der Mehden decided to come to New York, and he has located at No. 204 West Ninety-eighth street, where he will resume his teaching and composing, assisted by his talented wife.

Madame de Rigaud Trying Voices.

Clara de Rigaud reopened her studios at 2647 Broadway and 11 West Twenty-first street, near Fifth avenue, on October 1. She is trying voices this week, and applicants for lessons can make appointments by addressing their letters to the Broadway address. Madame de Rigaud holds voice trials on Tuesdays and Fridays from 12 to 2:30 p. m., only by appointment. She is a teacher of the pure Italian method, having studied with the best masters of that school, including Madame Schroeder-Hanfstangl, the German prima donna. Madame Schroeder-Hanfstangl was a favorite pupil of the late Manuel Garcia. Madame de Rigaud, who studied with Madame Hanfstangl at the Hanfstangl private studios in Frankfurt-on-the-Main, is in all things a thorough teacher of singing, for, in addition to the purely artistic side, she has attended many courses of lectures on the anatomy of the throat, vocal cords, etc. She herself was urged to enter the ranks of opera singers, but her family opposed this, and Madame Schroeder-Hanfstangl, being aware of her gifted pupil's great talents as a teacher, advised her to make teaching her profession. Besides studying with Madame Hanfstangl in Frankfurt, Madame de Rigaud followed her to her beautiful villa near Munich, which for years has been the rendezvous for many distinguished representatives of the operatic and dramatic stages, and famous people in other professions and in the world of high society.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

Despite the beginning of the second half of September and the "fall" season in the chief cities of the United States being already under way, yet not only do Americans tarry in Europe—particularly in Paris—but large numbers are still traveling Eastward. The Paris-New York Herald continues to note columns of fresh arrivals daily, registered for transmission by cable to America.

On Friday night last "Carmen" Sylva made her first appearance in Paris at the Opéra-Comique before a large and enthusiastic audience, and was given a hearty welcome by her numerous American friends. By this statement I would not have you infer that the musical and poetic Queen of Roumania had made her debut as a singer or an actress at the Opéra Comique—but that a new and charming artist named Marguerite Sylva, had appeared there in the title role of "Carmen"—so that Carmen Sylva in this case should read Sylva's "Carmen." Mlle. Sylva, I learn, was born in Belgium, but speaks and sings English perfectly, having been heard in light opera in America during several seasons, where she began to prepare for broader, grander style of work with Dr. Frank G. Dossert, a well known teacher, who now divides his time between Paris and New York. At her debut before a Parisian audience Marguerite Sylva created a most favorable impression both as a singer and an actress. She has beauty, style and voice. After witnessing this singer's second ap-

pearance in the same rôle—a further account will be given in next letter.

The new French law enforcing a "hebdomadaire" or weekly "day of repose" may, if the present agitation continues, affect musical and theatrical performances on Sundays in this city. Until now Parisians have enjoyed their Sundays, afternoon and night, at the theaters, the Opéra Comique, at circuses and balls; in restaurants, inside and outside of cafés, with music everywhere. But now the question of "one day off" and "Sunday closing" is being agitated among the restaurateurs and hotel keepers, the waiters in cafés and musicians there engaged; besides affecting musicians and singers employed in the theaters, etc.

From the newspapers we learn that the bakers of Paris are unanimously in favor of closing on Monday. The washerwoman, however, prefers Sunday. The butchers have their own ideas on the matter, differing in turn from those of the candlestick makers and, says the American Register, "it would be as aggravating to arrive at the butcher's with a large, empty basket and, in the face of a shop closely shuttered, to carry that basket empty away, as it would be to drag a huge parcel of soiled millinery to the washerwoman at the accustomed hour and to find that it was impossible to leave it there, the shop being firmly closed." But there remains another trial to those who seek their friends in the various great commercial houses or other hives of industry; for the "repose by rotation" will be a puzzling thing to commit to memory.

At a little gathering of smart people to meet Miss Calender and Miss De Forest, of New York, in the attrac-

tive studio of Charles Holman-Black and Frank Holman, the artists present organized an impromptu musical program, which was much applauded. Miss Wylie, a young soprano from San Francisco, has a very pretty voice of charming quality. John Sydney Heath, a pianist who plays delightfully; he leaves for New York where he is engaged with the Boston Philharmonic Quartet for a series of concerts extending through to the Pacific. Franz Armbruster, tenor from Dresden, an exceedingly well cultivated singer who interpreted Schubert songs with intelligence. Mrs. Seebury Ford, soprano, a highly cultivated, musicianly singer, who has sung everywhere in America; Mr. Holman-Black rounding the program with some delightfully interpreted songs in French and English.

The old Nouveau Théâtre, where for a number of years the Lamoureux orchestral concerts have been given, has now become the remodeled Théâtre Réjane, and will be opened in November next by Mme. Réjane with a series of plays from her répertoire.

Monsieur Chevillard with his orchestra having thus been turned away by Réjane, who wants her newly acquired theater for Sunday "matinées" of her own, has appealed to Sarah Bernhardt, who will give him shelter henceforth and the first two concerts on Sunday afternoons, to be given by the Lamoureux Orchestra, will take place in her theatre October 7 and 14. On the 15th the celebrated orchestra will quit Paris for a short tournée in Germany, besides some concerts to be given at Geneva, Lille and Lyons.

At the Moulin Rouge the Parisian dame "Madame Méphisto" has driven out that little Japanese favorite "The Geisha," and proposes to hold the fort until knocked out by some stronger character than herself. She is known to be making things rather "warm" for her liberty loving spouse, who has preferences. The spectacular piece, in two acts and six tableaux, has been written and musicated by MM. Monréal and Blondeau.

M. Maillard, the amiable secretary of the Paris Opéra, has now entirely recovered from his accident of some months ago in which he had the misfortune to break his leg. He has again resumed his duties to the great satisfaction and pleasure of the public and artists alike.

The death is announced of Madame Luigini, née Blanche Dévoré, widow of the recently deceased chef-d'orchestre at the Paris Opéra Comique. Funeral ceremonies will be held at Lyons.

Theodore Björkstén, of New York, has been presented with a copy of Bemberg's "A Toi" inscribed by the composer: "A l'excellent ami, au délicieux chanteur Björkstén. Souvenir d'inalterable amitié."

Grace Almy, who has been studying with Frank King Clark the past two years, left Paris for Gainesville, Ga., where she has been called to take charge of the vocal de-

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partment of Brenna College. During the time Mrs. Almy pursued her studies in Paris she also did considerable teaching with pronounced success. A large number of friends and admirers wish her a fine future.

Mlle. Nikita, now Mme. O'Hara Murray, is in Paris and may re-enter the professional ranks.

Wm. C. Carl, the celebrated organist and director of the Guilman Organ School in New York, spent some time in Paris as the guest of Alexandre Guilman at his Meudon home. Mr. Carl, during his sojourn in Paris, succeeded in collecting many important works for production in America—both for his tournée of organ concerts and at the Guilman Organ School. Mr. Carl left for home on the Hamburg-American Liner Amerika.

At the Delma-Heide-MUSICAL COURIER studio last Friday afternoon, Rollie Borden-Low, the well known American soprano, sang for the first time in Paris the Von Fielitz song cycle "Schön' Gretlein," which, in some respects,

seemed to please even better than the same composer's "Eliland." Mrs. Borden-Low always sings with splendid style (for which reason she has been called a "stylist" in these columns), and on this occasion she was in capital voice and her style quite convincing. Since last heard in this city the singer's voice has grown more full and resonant in the higher range and this "Schön' Gretlein" cycle seemed well suited to her voice and her manner of interpretation.

Edward Falck, formerly kapellmeister of opera at Karlsruhe and a newcomer in Paris, presided at the piano and proved to be a remarkably clever accompanist—reading the music a prima vista.

Among those present were Mr. and Mrs. Marc A. Blumenberg, Mrs. Borden-Carter, Mrs. Ed. Falck, Grace Ewing, Mr. Ireland, and local music lovers.

Marigold Etienne, the Munich correspondent of THE MUSICAL COURIER, is spending her holiday in Paris.

Mrs. Humphreys, vocal teacher of Buffalo, N. Y., has

been in Paris all summer studying German and French diction. She is now returning to America.

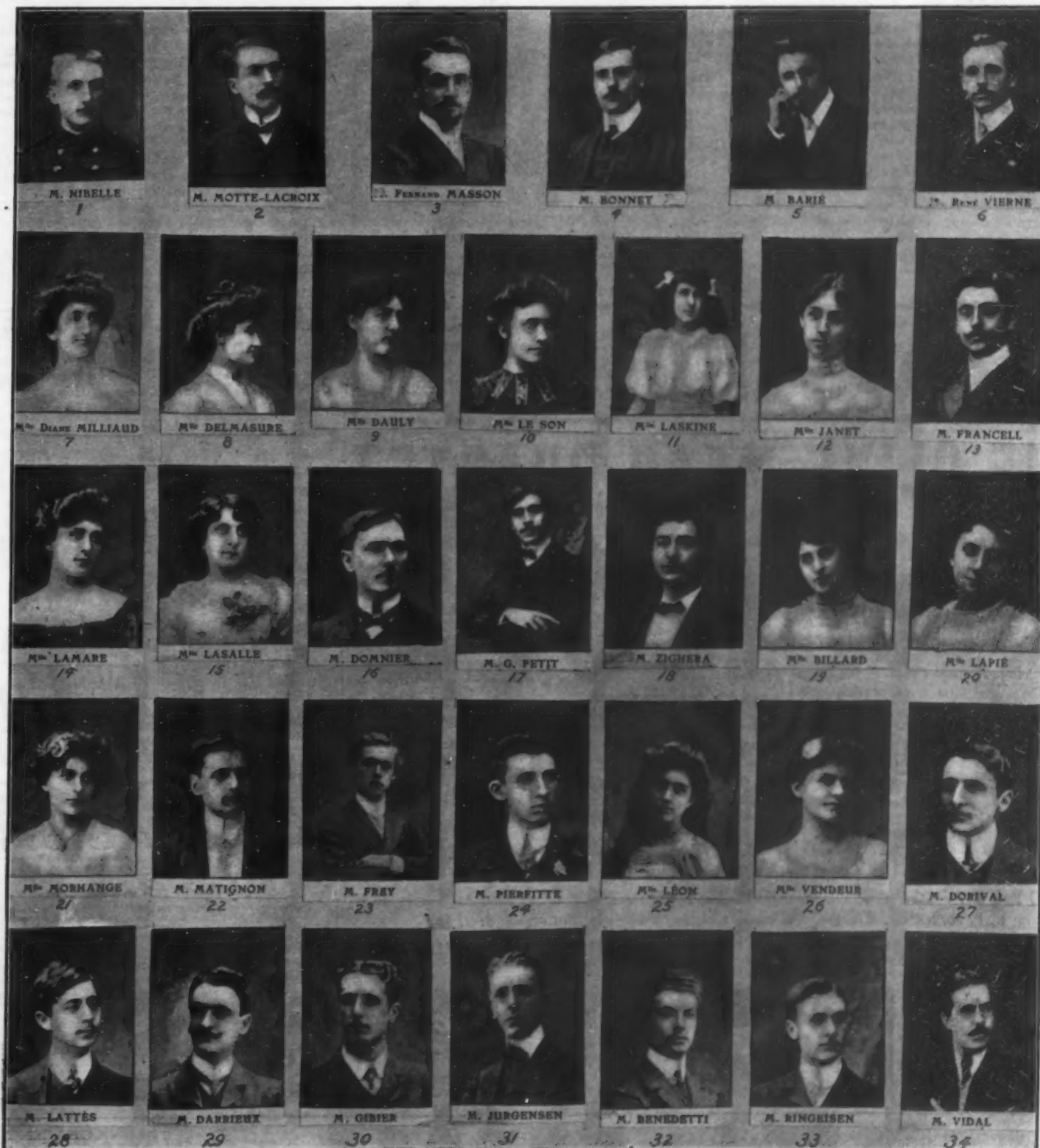
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October Engagements for Beatrice Fine.

Beatrice Fine, the soprano, will sing Sunday, October 7, in a production of Rolke's setting of the One Hundredth Psalm, in Poughkeepsie, N. Y. Beatrice Fine is especially engaged to sing for the State Federation of Women's Clubs, to be held at Asbury Park, October 26 and 27. She will sing at an orchestra concert given by one of the leading musical colleges at Carnegie Hall on October 28. On October 30, she will give a song recital in Morristown, N. J.



Prize Winners of 1906 at the Paris Conservatoire.

1—Fugue.
2—Fugue.
3—Counterpoint.
4—Organ.

5—Organ.
6—Organ.
7—Harmony.
8—Harmony.

9—Harmony.
10—Piano.
11—Harp.
12—Harp.

13—Singing.
14—Singing.
15—Singing.
16—Singing.

17—Singing.
18—Violin.
19—Violin.
20—Violin.

21—Viola.
22—Violin.
23—Piano.
24—Piano.

25—Piano.
26—Piano.
27—Piano.
28—Piano.

29—Contrabass.
30—Contrabass.
31—Viola.
32—Cello.

33—Cello.
34—Harmony.

ONE OF THE MANY.

A TRUE STORY OF LONDON LIFE.

BY G. W. McLEOD.

"Nobody provides for me, Mrs. Sedgerwood; I'm all alone, and dependant on the rent from my lodgers."

"Tomorrow, without fail," answered the sad faced little woman, wearily, as she closed the door behind her landlady.

Mrs. Sedgerwood sat down to reflect. Alone! The word echoed in her mind. Was not she, too, alone? Had she not always been alone?

Left an orphan at eighteen, compelled to earn her living, she had marketed her only accomplishments, a very sweet voice, and some slight knowledge of music. These qualities, as well as a trim figure, and vivacious eyes, lent her a commercial value in the astute opinion of Mr. Ethridge, who staged comic operas. For several years, therefore, she had occupied a prominent position in the front row of his chorus. Always of a rather reticent disposition, and gifted with the rare faculty of knowing how to be alone even in a crowd, the young girl had succeeded in passing unscathed through her rather perilous situation.

Then she met Paul Sedgerwood, who fell in love with her, married her, and was promptly disinherited by his irate father. Very soon afterward Mrs. Sedgerwood deeply deplored her romantic marriage. She had acted hastily, and without serious thought or logical consideration; but then, eighteen year old orphans do not, as a rule, think seriously or logically, especially where a dashing, handsome man of twenty-eight is concerned.

Paul Sedgerwood soon developed an unconquerable pas-

sion for drink, which brought with it the customary attendant evils, and his family refusing him all assistance, he came to regard his wife as the primary cause of his misfortunes, and abused her accordingly. She did not complain; that was not her way. Mrs. Sedgerwood believed implicitly in destiny, and fate.

Her husband left his home for long periods, coming back from one of these excursions, finally, with a broken head and battered body. He was nursed unselfishly, but died some two weeks later, leaving his wife hardly more alone than she had been during the last year of her short, married life. Being penniless, of course, ironical fate willed it that soon after Paul Sedgerwood's death, a baby, a boy, was born to his widow.

At about this time, Mr. Ethridge, who had just consummated his annual business failure, was rising, phoenix like, from the ashes of his luckless venture, and staging a new comic opera, with new accessories, new sceneries, new costumes, new chorus, and new creditors. Mrs. Sedgerwood received a small part in the production, and succeeded in earning a fair livelihood for herself and her child. She became a permanent fixture of Mr. Ethridge's company, and rose and fell with that gentleman's alternating successes and failures. She was taken from the chorus, and intrusted with minor roles, and for one brief season, one glorious season, during the mysterious absence of the prima donna, in Italy, with a young and foolish peer, Mrs. Sedgerwood had even seen her own name, (transposed

to Bianca Albini) at the top of Mr. Ethridge's play bills and advertisements.

But the peer proved fickle, the prima donna returned, and Mrs. Sedgerwood's short period of stellar glory was over. Then she counted up her savings, and found she had enough for a pretty little flat at West Kensington, a maid, and a comfortable place in a very genteel boarding school, for her eight year old son. Thereupon Mrs. Sedgerwood left the stage, and settled down into conventional domesticity.

Some years passed in this quiet fashion, until relentless fate again sought out the unoffending little woman. She fell ill of a most insidious and lasting trouble, requiring constant medical attendance, expensive operations, and, finally, a long sojourn at a private clinic. Poor Mrs. Sedgerwood's savings dwindled appallingly, and when she was able to be about again, she could no longer afford the West Kensington flat and the maid. But she kept her son at school, and then began a very dark period of her life.

Mr. Ethridge having made his final failure, and being unable to rise from the ashes, as was his wont, had abandoned an ungrateful and unappreciative public, and his successor, a young man unlearned in art, but wise in the ways of his patrons, could offer Mrs. Sedgerwood nothing better than a position in the rear ranks of the chorus. Of course, the unfortunate woman was thin, and wan, and listless after her illness, but she still knew how to sing. That did not matter with Mr. Ethridge's successor; he did not engage women to sing; they were to look pretty, do the "Amazons' Drill," and abbreviate their dresses at the top and bottom. Indeed, he considered that he was doing Mrs. Sedgerwood a great favor, for in none of his requirements was she quite up to the mark, and at the beginning of the next season, she found her position filled by another, a younger woman. Then she drifted into suburban theaters, where the work was harder, and the pay less.

In the meantime, her son was apprenticed to an architect, who discharged him for dishonesty. The boy's banking

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career terminated in the same abrupt manner, for the same reason, and his third employer had no time to dismiss him, for young Sedgewood perpetrated quite a considerable theft and disappeared.

These happenings were not without visible effect on the afflicted mother, which she realized when her latest manager dismissed her from his chorus. She took a small room near King's Cross, and was allowed to decorate her landlady's front window with a cardboard sign bearing the inscription: "Vocal Instruction, Signora Bianca Albini." In time, too, she had a few pupils, and managed to eke out the barest kind of an existence.

But the shadows continued to close around Mrs. Sedgewood. The standard of musical culture was not very high about King's Cross, and several rivals appearing in the neighborhood, whose knowledge and charges were less than Signora Albini's, that conscientious teacher suddenly found herself without a single pupil.

Then she moved to Bloomsbury square, reduced her price for lessons, and hung her cards in the shop windows of the district. But this plan proved worse than the King's Cross experience. The Bloomsburians had no ear for any music save that supplied them gratis by barrel organs and street musicians.

Things had come to this unpleasant pass on the morning that Mrs. Hemminger had demanded her rent, as told in the beginning of this story. * * *

Alone! all alone! A few pennies in money, no friends, no prospects, except—

That morning, in a newspaper, Mrs. Sedgewood had read the advertisement of an operatic manager for singers with experience, to engage at a moderate salary, in a provincial opera troupe.

She decided to apply, and having always been a woman of quick resolves, at once set about to get ready. She had not sung for some years, but no doubt her voice was still good enough for an inferior troupe, she told herself. She hummed a few tones and scales as she smoothed her hair and adjusted her clothes. Her voice sounded rusty, but really not bad, she thought. She had often heard worse, even in London theaters. With nerveless fingers she finished her toilet, and sang through an aria from "Lucia," one that she had studied in her young days. Then she went forth.

The provincial manager was trying voices in Mr. Etheridge's old theater, on the very stage where Mrs. Sedgewood had made her debut. Surely this was a good omen.

"Your turn, madame, please," called the impresario, rather brusquely.

As the candidate mounted the stage and turned toward them, the impresario and his musical director saw a small, gray haired woman, very thin, dressed in a faded black

cloth gown, her face pale and drawn with deep lines of suffering, her eyes sad and tired.

As soon as Mrs. Sedgewood heard her own voice in the large auditorium, she knew that her errand was hopeless. Long years of worry and privation had done their work; the music had gone out of her throat. A dark mist seemed to swim before her eyes, her knees trembled painfully, and her heart thumped an almost audible accompaniment to the music. But bravely the singer went on, and shook through the "Lucia" aria, her mute agony palpable only in the quick, convulsive breathing.

The impresario whispered with his director, and then said, very kindly: "That will do, madame; thank you." There was pity in the tone. A hard, dry sob clutched her throat. She knew! She was too intelligent not to know. She had not quite realized before, however, that her singing was so changed, so bad—

"Will let you know. Leave your address. Can say nothing now."

The disjointed phrases rang in Mrs. Sedgewood's ears as she left the building. "Will let you know." She had heard those ominous words all too frequently during her long experience on the stage. They signified the grave of hope.

"Even if only a position in the chorus," she had murmured to the impresario.

"Will let you know. Leave your address."

It was all over then. Her mission in the world, such as it had been, was fulfilled. Nobody wanted her, not even for a position in the chorus. She owed two weeks' rent, had no money, and nothing to pawn. There was only one thing left to do, for she would not beg on the streets. Her son? What cared he? Had he not voluntarily gone from her? What had she had of him, of her husband, her parents, of them all? Misery, anguish of mind and soul, nothing else. Did she deserve such treatment at the hands of fate, the fate that she believed inevitable? Had she not been good? Better than most of the women she knew? And were they punished like this? Why had she been forced relentlessly down, down, down?

For a moment these questions incited the poor woman to blind, passionate revolt, but almost immediately she became resigned. She had never complained; she would not begin now, now that the end was so near.

At night she found herself near the Embankment, between two of the bridges, with few persons near, and observed only at intervals by the peripatetic policeman.

Father Thames has ever had a strange fascination for those sore in heart and mind. Mrs. Sedgewood looked into the black, murmuring waters, then she, too, sought consolation there. She might have continued the struggle for existence, might have applied for help to her dead husband's family. But that was not her way.

SYRACUSE.

319 NOXON STREET,
SYRACUSE, N. Y., September 27, 1906.

A new male quartet has been organized in Syracuse with four resident church choir singers—George Ballard, tenor at the Park Presbyterian Church; William Alexander Snyder, tenor at First Presbyterian Church; Clarence W. V. Burr, baritone at the Central Baptist Church, and Clarence G. Dillenbeck, formerly basso at the First Methodist Church. The new club is called the Lyric Quartet, and is available for concerts.

Vermilia Gilmore Nichols, for several years a member of the music faculty of Syracuse University, has opened a studio downtown. Miss Nichols will teach and continue her duties as soprano soloist at the First Presbyterian Church.

Four artists' concerts will be given this season under the auspices of the musical faculty of the University.

The Syracuse Symphony Orchestra has begun rehearsals under the direction of Conrad L. Becker. Mozart's "Jupiter" symphony will be played at the first concert, to take place the end of November. Another concert is planned for later in the season.

The Morning Musicales will open the season Wednesday, October 31, at Assembly Hall, in the University Building. Mrs. C. A. Chase is arranging the program.

Mrs. Hamilton S. White will give class instruction to the members of the choir of St. Mark's Protestant Episcopal Church during the autumn and winter. The choir has been reorganized. New applicants will be placed in Mrs. White's class for the training necessary for useful service in the presentation of church music.

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What Massart Said of Thomson.

When César Thomson as a youth played for the celebrated master, Joseph Lambert Massart, the elder artist said to the younger: "Young man, you have caught the true Beethoven spirit. Moreover, you now play the Paganini concerto better than any violinist of whom I know." There is the greatest contrast between the schools to which Massart referred, and yet it seems that Thomson excelled in both even in the early days of his career. When Thomson comes to this country this autumn for his second tour, after an absence of twelve years, the musical public will be convinced that for intellectuality, technic and true musicianship, no living violinist surpasses Thomson.

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ABOUT ARTISTS AND TEACHERS.

In this season of contract making, women performers must be extremely careful about signing prepared papers called "contracts." I defy St. Peter himself to detect the tricks of selfish, if not knavish, men who thrive on "trapping" others. Some disinterested friend versed in the law or a skilled lawyer should be employed to read over such papers before signing. The service is well worth the fee, in assurance of safety, if not in escape from danger. It is a curious commentary upon the business turn of our time, and indicative of the deteriorating influence of its methods, that a large percentage of men are today "living upon" women in some way. One form which this takes is to defraud them.

Overtures, "Merry Wives of Windsor," "William Tell," "Orpheus," "La Forza del Destino," "Poet and Peasant," "The Saracen Slave," "Der Freischütz," "Tannhäuser," "1812," "Zampa," "Mignon"; operatic arrangements, "Carmen," "Damnation of Faust," "Mefistofele," "Traviata," "Sonnambula," "Faust," "Trovatore," "Florodora"; selections, Chopin's "Funeral March," Handel's "Largo," "I Lombardi" (Verdi), "Attila," "Rigoletto," "Lucia," "Intermezzo," "Cavalleria Rusticana," Wedding March, "Peer Gynt," and "Scenes Pittoresques," suites from "Gioconda," "Entrance of the Gods Into Walhalla," "Lohengrin," "Tannhäuser," "Parsifal" selections (entire Wagner programs), Liszt rhapsodies, Brahms' "Hungarian Dances"; selections from Schumann, from the "Stabat Mater" and other Masses; "Excelsior," "Organ Offertoire" (Bach); dances, marches, solos, folksongs of all nations, serenades, national hymns, intermezzos from several compositions, and countless encore numbers of rare value and attraction. These are a few features culled from recent programs played by Creatore and his organization. When we remember that most of these are "built" upon his band by the conductor, that they are played with an interpretative insight and attention to detail undreamed of by many, and that every number created excitement, healthy and artistic

but powerful in all audiences, the value of this Italian genius may be estimated to a degree by those who have not yet heard him.

This Italian musical organization should by all means be called to play at the unveiling of the Verdi monument. Then it should be kept in New York for an entire season.

Dr. Chancellor, of Paterson, N. J., is the new superintendent of schools in Washington, D. C. It is to be hoped that this live educator will be as good a friend to music as was Superintendent A. T. Stuart. The latter has been retained in intermediate grades. Mr. Hughes succeeds Mrs. Hughes, also a friend of school music as assistant superintendent.

Alys Bentley remains as director of music in Washington, D. C. She is busy now establishing activity for the season.

Of books seen in the office of the New York school music director are: Beethoven's nine symphonies (open on desk), histories of music, by leading authorities of Germany, France, England, America; letters by Wagner and Liszt, Bach's (A B) "Principles of Singing," "How to Play from Score," "The Making of Violins," "Music in America," "Lands of Song," "Music and Musicians," "Masters of Modern Music" (various countries), piano sonatas, works on harmony (many), "How to Play Chords," 112 songs by thirty-two composers, with educational works, reference books and quantities of other valuable reading for teachers and students.

A new device in school music is a chromatic "pitch pipe," by which the note of any one of twelve keys may be taken instantaneously, saving the time of beginning somewhere and searching therefor.

Miss Fogler, a leading representative of the Yersin phono-rhythmic system for learning French, a graduate

from the Yersin School, has had signal success in teaching by that system. She has recently been charming people in the White Mountains, N. H., by her lovely personality and her unusual beauty of French pronunciation and speech. She won many adherents from the circles there assembled from all quarters of the Union. She will teach in Boston this winter. The Yersins are teaching in New York City, 114 East Seventy-first street, and this will be their last season in this country.

Mr. Quinn, one of the principals of schools in the Borough of Queens, has become a strong advocate of music in the public schools. He speaks with enthusiasm of what in his day he has accomplished and of the many conversions to the cause he has seen. Miss Ball, teacher of music in his school, is a capable and efficient worker.

Hamlin E. Cogswell, director of the Conservatory of Music and Fine Arts in Indiana, Pa., and president of the music department of the National Educational Association, recently heard Creatore direct in Pittsburgh, and is most enthusiastic over that thrilling music.

Gertrude Peppercorn, the pianist, will play in Washington, D. C., January 15. Nordica will be heard there November 15.

Charles B. Hawley, of New York, while organist and teacher, composes much and successfully. Songs for unaccompanied female voices are among recent writings. A "Spring Song" is a favorite of these. "Lead, Kindly Light," and "My Heart Is a Main" are two charming settings from his pen.

A. Lee Jones, vocal teacher at Lutherville (Md.) College, has begun work there, also in his Baltimore studio.

Emory P. Russell, director of music in the Providence, R. I., schools, speaks enthusiastically of the work done by



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the New School of Methods (normal training school) in Boston and in Chicago this summer. The school was larger than ever, and much good work was accomplished. Mr. Russell is a member of the faculty of these schools, an inspiring and efficient one. School music in Providence is progressing finely.

Harry M. Smith, basso, of Baltimore, has returned from summer vacations and is busy with a large vocal class at 1011 Harlem avenue and with directorship of a choir.

Sadie Julian Gompers has returned to her home in Washington, D. C., after studying singing through the summer with Paul Savage at his summer home, Munsonville, N. H. At an after dinner reception in the Capitol, Miss Gompers showed much improvement in arias from the "Queen of Sheba" and "Samson and Delilah," also in "Die Nacht," by Strauss, and French songs.

Minnie Kühn is a teacher of school music in Staten Island, living in University place, New York. She has been doing advance vocal work with Mary Skinner at Carnegie Hall.

New York artists are getting back into studios and workrooms. Several prominent ones were seen at the laying of the cornerstone of the Verdi Monument. Among these was Jean Nuola, who had studied with the master, and who has had his autograph, as given to her personally, worked into her card case.

Emily Winant has a studio at Carnegie Hall. Paul Savage, S. C. Bennett, Mary Fidelia Burt (who believes in fundamental work) and Dudley Buck, Jr., are other teachers whose headquarters are in this building.

Jennie Louise Thomas is director of the Thomas Normal Training School, of Detroit. The school is a large and prosperous one, and is another of those invaluable adjuncts to our musical life, the School for Preparations of Teachers. Other subjects are taught beside music, but that art has prominent place and a strong faculty. Miss Thomas is a member of the New York School of Methods (normal summer), spoken of above.

Oley Speaks, the song writer, has returned to New York. He is a soloist at the St. Thomas Protestant Episcopal Church. F. E. T.

GRANBERRY PIANO SCHOOL.

George Folsom Granberry has established the Granberry Piano School at Carnegie Hall, uniting in the new institution the former Granberry studios and the studio of Mabel A. French. Miss French retired from the musical profession on October 1, by the route (as one of her friends said) of matrimony. Mr. Granberry is a remarkably successful teacher, trained at the Faelten Pianoforte School in Boston, and strongly endorsed by Carl Faelten, the founder of the Faelten system. Mr. Granberry has won fame and fortune in Massachusetts, Rhode Island and New York State. The Faelten system will be used in Mr. Granberry's school at Carnegie Hall, New York, and at the branch school at the Pouch Mansion in Brooklyn.

In a most attractive circular Mr. Granberry gives some of the characteristics of the Faelten system, as follows:

The Faelten system makes the development of general musical proficiency the main issue of early instruction, instead of confining itself to teaching only the rudiments of pianoforte playing. It rejects the superficial, traditional means of teaching the "notes" and other rudiments, and places the teaching of these subjects on a scientific basis, presenting the fundamental principles separately and joining them logically until the entire musical equipment is symmetrical and complete. It provides the pupil at every step with highly attractive and ingenious exercises for the education of the musical ear, the memory, the rhythmic sense, and similar faculties, instead of employing the monotonous and mostly meaningless "five finger exercises." It is always simple and direct, being at the same time most comprehensive in its scope. It eliminates guessing, and so produces appreciable results from the very first lesson. It is a constant source of inspiration to the student, where less original systems are found to be irksome.

Engagement for Salisbury Pupil.

Gertrude Franklin Salisbury, the vocal teacher, has a number of pupils who are considered excellent concert stars. Miss H. E. Barrows, of Providence, from Mrs. Salisbury's studio in Boston, has been engaged to sing in the performance of "The Messiah," which the Handel and Haydn Society, of Boston, will give on Christmas night.

MORE BRITISH TRIBUTES FOR MADAME DE VERE.

Clementine De Vere continues to win many press tributes for her highly artistic singing in opera with the Moody, Manners Opera Company, abroad. The following extracts relate to the performances during the past summer:

Madame de Vere, as Elsa, acquitted herself admirably.—London Daily News, August 7, 1906.

As Valentine (Huguenots), Madame de Vere made a charming impersonation.—London Evening Standard, July 27, 1906.

As Valentine in "Les Huguenots," Madame de Vere was successfully dramatic and gained enthusiastic applause.—Glasgow Herald, July 30, 1906.

Madame de Vere, as the unhappy Lucia, has never done better this season, her handling of the old world vocal flourishes exciting the utmost admiration, while her dramatic picture of the "Mad Scene" aroused a furor very exceptional apart from a Melba or a Caruso audience.—London Standard, August 3, 1906.

The part of Elsa was taken by Madame de Vere, who is to be complimented on her success.—Weekly Times, August 5, 1906.

Madame de Vere, unaffected by her exertions in Lucia and "Les Huguenots," sang the part of Marguerite ("Faust") with her customary success.—London Morning Post, August 6, 1906.

Madame de Vere in the title role of the unfortunate Lucia, played magnificently, and in the mad scene created quite a furor, the last portion having to be repeated.—London Weekly Times, August 5, 1906.

Madame de Vere's impersonation of Elsa was full of vocal and poetic charm.—London Evening Standard, August 1, 1906.

The sextet was encored, as was also Madame de Vere's song in her wonderfully conceived and expressed mad scene.—St. James Gazette, August 3, 1906.

Madame de Vere scored quite a triumph by her smooth and agile rendering of the florid music allotted to the heroine, no less than half a dozen calls following on the mad scene.—London Sunday Times, August 5, 1906.

The honors of the evening fell to Madame de Vere, who proved once again what an accomplished artist she is. Her impersonation of the poor, demented girl was a good piece of characterization, whilst her singing throughout was fine in the extreme, both as regards beauty and volume of tone, and also as to technical facility.—London Musical News, August 11, 1906.



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CLEVELAND.

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CLEVELAND, Ohio, September 27, 1906.

The Temple Course announces a series of twenty literary and musical entertainments. The musical attractions include Bloomfield-Zeissler in a piano recital; the Philharmonic String Quartet, assisted by Harry Cole, tenor; the Temple Choir and Max Karger, violinist; Schumann-Heink and Witherspoon in a song recital each. These attractions indicate the fine quality of the course given to patrons at the excessively low price of \$3 for the twenty entertainments. The Temple Course is exploited by the Jewish synagogue of that name, and the present season more than maintains the excellence of the standard attained in former years.

The Lyceum League, managed by Driggs & Wands, will bring the Royal "Besses o' th' Barn" Band to the city for three concerts at Gray's Armory on the evenings of September 30, October 1 and 2. This band is said to be "of the finest," so that interesting programs may be expected.

Felix Hughes and Charles Heydler have returned from their summer abroad and donned their professional togas. I understand, also, that they have unpacked from their valises some good imported ideas as to ways and means of presenting their professional commodities. Whether they have acquired a foreign accent is a fact as yet to be discovered. Both confess to having had a glorious time, and their personal appearance indicates the fact.

George A. Anderson, a refugee from San Francisco, has recently located in the city and opened a studio. He is reported to be an excellent pianist, having studied in Boston under George Chadwick and Charles Denoe. There is plenty of room and opportunity for him here, and I hope that he will prosper.

J. Powell Jones and your representative have been engaged to act as adjudicators for the Eisteddfod to be held at Marion, Ind., November 30.

Herbert Sisson is preparing for a series of organ recitals at which he will introduce some novelties for organ and small orchestra. Epworth Sunday School Orchestra will assist.

Edwin H. Douglass is back again from his vacation, and I hear sounds emanating from his studio indicating that he has adjusted the professional harness.

A. R. Davis, the recently elected director of the Singers' Club, tells me that the club is going to do some musical stunts worth while the coming season. One thing may be reasonably anticipated. Davis will infuse some life and ginger into the singing of the club. Whether it will be but an effervescence à la soda water remains to be seen. Soft drinks are all right so far as they go, but the Singers' Club ought to brew a wine of rare and palatable musical vintage. And I rather expect them to do it.

Alfred Arthur has secured the services of Mrs. Tomlins-Ramsey, of New York, to take charge of the operatic department of his school. Mrs. Tomlins-Ramsey was formerly with the Boston Ideals and Tavery Opera Company.

Kathryn Collins has returned, after several weeks of pleasure and recreation in the East. Miss Collins is an industrious teacher and is very popular with her large class of pupils.

W. B. Colson will continue his "Twilight" organ recitals this winter, and, as usual, bring to our ken numerous novelties in modern organ literature.

J. H. Hall, who is kept busy with his city studio and class at the Painesville Seminary, has recently built himself a new home, in which he has an ample and well equipped recital hall. He has given some excellent pupils' programs during the past seasons and contemplates continuing the good work this year. As our Anglomaniac friend would remark: "e's Hall right."

Charles Heydler recently gave me a résumé of his summer abroad and left no doubt in my mind as to his having made the most of his musical opportunities. He made a specialty of rathskellers and concerts—including opera—and says they agreed with him. He spent several days with Franklin Bassett, a former local teacher and pianist, who has been in Germany several years.

Charles E. Clemens will soon begin his Sunday recitals at St. Paul's Church and Harkness Chapel. He gave a series of some seventy recitals at these places last season. Clemens refuses to compute the number of miles he foots it on the organ pedals during the season, but I wager he has got some of those actor pedestrians beat to a frazzle. And the proof of it all is that he keeps his pedal extremities so busy that his left foot never knows what his right is doing. Clemens' feet are both right. Leastwise I never discovered that either got left.

Chas. G. Sommer will agitate the circumambient with his baton for the Canton Symphony Orchestra again this season. He had splendid success last year with the Cantonese, so much so that they invaded Cleveland with a well rendered concert.

Johann Beck may be invoking the muse, but he is doing it so quietly that there has been no disturbance in our musical atmosphere. For some years he has been evolving an operatic setting to Flaubert's "Salammbô," but it is yet in the excerpt period. Beck wears the Wagnerian toga when he pens his scores, and although a modest man he manages to display considerable "brass" in clothing his ideas.

I have as yet received no official information as to the continuance of the Sunday "Pop" concerts. I hope that they are not going to be abandoned, as they were, an important factor in popularizing good music among the masses.

WILSON G. SMITH.

Caruso at Ostend.

The engagement of Caruso at the Ostend Kursaal proved an immense success, the huge building being packed to its utmost capacity. Although the great tenor received £400, a performance the Casino, as usual, was the chief gainer, the popular singer being credited with having lost the whole of his fees at the tables.—Lloyd's Weekly, London.

Music Up in the Empire State.

ALBANY.—S. B. Belding, organist of the First Reformed Church, gave his thirty-seventh free organ recital to the faculty and students of the Normal School September 21. Mrs. G. Douglas Winne, soprano, assisted in the following program:

Toccata and Fugue, in D minor.....Bach
Overture, Semiramide.....Rossini
Cantilene Nuptiale.....Dubois
Concert Piece.....Guilmant
Introduction, Theme and Variations and Finale.
Percussive.....Godard
Song, Hearts' Delight.....Gilchrist
Mrs. Winne.
Overture, Martha.....Flotow
Annie Laurie, Variations.....Buck
The Swan.....Saint-Saëns
The Black Prophet, Descriptive.....Loretz
The Trump of Liberty Sounds its Warning to Tyrants—Night—Camp of an Army—Shadows Moving About in the Mists—Appearance of the Prophet—Chorus in the Realm of the Spirit of Freedom—Arrival of the Mayflower Rocked on the Bosom of the Deep—The Land of Sunshine Marred by Oppression—The Distant Trump of the Army of the Republic—Uprising—Strife—Victory—Finale.

TROY.—The Boston Symphony Quartet, Willy Hess, leader, will open the musical season in Troy October 6 with a concert in the hall of the Young Men's Christian Association.

CANANDAIGUA.—The Tuesday Musicale will open its season with a rehearsal October 9. The first concert will take place on December 16. Ludwig Schenck, the president of the New York State Teachers' Association, is the musical director of the club. At a recent meeting held at the home of Mrs. Melvin Pierce, these officers were elected: President, Mrs. L. M. Baldwin; vice president, Mrs. F. Wayland Hopkins; secretary, Mrs. George Hiskox; treasurer, Mrs. D. McIntosh; press correspondent, Mrs. John Suydam; work committee, Mrs. L. T. Sutherland, Mrs. Higley, Mrs. M. Parsons.

The Pipes o' Pan.

Hark! a note,
Wild and sweet, on the breeze afloat;
A haunting sound,
From shadowy streams and groves around;
Now near—now far,
And faint as faery echoes are.
From woodland bird
Such wind-blown music ne'er was heard!
The song is mute—
If one heard not an elfin flute
When day began,
He ne'er will hear—such mortal man—
The Pipes o' Pan!

—Jane Taaffe, in The Editor.

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MILAN MUSIC.

MILAN, September 13, 1906.

The final Richard Strauss concert took place last night at the Festival Hall of the Exposition before a numerous and well disposed public, although the atmosphere was really not enthusiastic, notwithstanding the efforts of many Germans in the audience to communicate their partisanship to the Italians.

The truth of the matter is that the Milanese are not ripe for the Strauss style of symphonic composition. It should be remembered that Italy was the last country to accept Wagner, and now it outdoes most of the others in its admiration for him. The same thing will probably happen here with Strauss, just as has been the case with Richard III throughout the rest of Europe.

As a leader, Strauss did not satisfy the public here, because of his absolute repose and the lack of that demonstrativeness so dear to the Italian heart—and eye. It must be admitted, however, that Strauss did not get the best possible results from the world famous Scala Orchestra, presumably because he did not understand the men and they did not understand him. The Scala players were certainly less responsive and pliable under Strauss than under the baton of Toscanini or Martucci for symphonic music, and Mugnane, for opera.

The first concert consisted of Beethoven's fifth symphony, Strauss' "Don Juan," and Wagner's "Meister-singer," and "Tristan" preludes. The second concert presented Weber's "Oberon" overture, Strauss' "Death and Transfiguration," Beethoven's "Leonora" overture No. 3, and Wagner's "Lohengrin" prelude and "Tannhäuser" overture.

Of the two Strauss works, the "Don Juan" poem met with the better reception. In all the other music Strauss was found—by the Italians—to lack what they called "temperament."

After "Death and Transfiguration," the committee presented Strauss with a gold medal, and in the evening he was banqueted by Gabriele d'Annunzio, who gave a toast which, of course, the guest of honor did not understand. Nevertheless, he shook hands warmly with the speaker, and answered in German, thanking the musical and literary celebrities who were present, for his cordial reception by them. Strauss left Milan next morning, and I do not think he was oversatisfied with his success here.

Leoncavallo was to sail from Cherbourg about September 20. The company and orchestra sail from Genoa. He is very anxious, he told me, when I saw him at the Hotel Victoria, to have American people know what a real, genuine Italian orchestra is. All his men are of the Scala Orchestra and are obliged to be back here in time for rehearsals for the opening of the Scala, which is December 26. Leoncavallo is sure the orchestra will be a revelation to the American public, more especially for its "fire." His company, made up by Fano, the best agent here now, is excellent and should get splendid results.

Madame Pinkert I have also seen. She is very much interested in the rivalry between the Metropolitan and Hammerstein companies. She and Bonci will sing their usual repertory, about twelve operas. They both are the real representatives of bel canto. I do not know any two artists who are more closely related through their art and who deserve more fittingly than this couple to be called the king and queen of real opera singing, according to the best traditions.

At the Exposition "Piedigrotta" was imported from Naples. "Piedigrotta" is a popular festival of song and dance given every year, in September, at Piedigrotta, a small village near Naples. All Neapolitan, and even other composers and poets, compose and write songs and dances

for this feast of the people, which draws thousands to the place. But beautiful and inspired as it was in the days of yore, it now is flat and vulgar, and much like all popular feasts is slowly dying out. At the Exposition the fiasco was so tremendous that the second night was cancelled.

The Exposition is growing very animated as the weather cools off. If anything interesting takes place musically I shall inform THE MUSICAL COURIER. ENOR.

Amelie Seebold and the Lamperti Method.

Bearing strong recommendation from Maestro Lamperti, the elder, Amelie Seebold has already gained a name for herself as an exponent of his method. She numbers among her pupils those whose voices failed them, others who completely lost control of the vocal organ, and more still with bad "breaks" in the voice. All these are regaining what was apparently gone forever, under her skillful guidance. Before taking up teaching Mme. Seebold sang with success as a singer in Europe.

One French critic paid this tribute to Mlle. Seebold's singing:

A most agreeable surprise was reserved in the opportunity to hear for the first time the beautiful contralto voice of Mlle. Seebold, pupil of the celebrated Lamperti. The voice is of rich, warm timbre used with exquisite sentiment, making a fine impression. One sees immediately not only the technique, but that Mlle. Seebold herself thoroughly feels the spirit of the music. In the air from "La Favorita" she proved herself an artist of the highest qualities. Our compliments to the young cantatrice who scored so great a triumph and who is said to speak Italian like a native. We predict without doubt for her great future success.—Colonie Etrangers, Nice.

Some Boston Notices of Janpolski.

Albert Janpolski, who sang in Boston last season, was highly commended by the press. Two press notices are here reproduced:

Albert Janpolski, the Russian baritone, has a voice of great power, and even more grace. He sang two groups of songs of Schubert, Dvorák and several modern Russian folksongs. He was obliged to repeat the final two in response to persistent applause. Indeed, the performer must have been much flattered by the reception, which was fully merited.—Boston Globe.

A. G. Janpolski, who was the baritone soloist, gave a most versatile program, several numbers of which he had to repeat. It was composed of songs of the masters and a group of Whelpley's songs, set to suggestions from Tennyson's "Maud." The singer has a fine rich voice of much sympathy.—Boston Advertiser.

The Guilman Organ School.

Final arrangements have been completed for the opening of the Guilman Organ School next Tuesday, October 9. William C. Carl, the director, has been busily occupied since his return from Paris receiving new students, and with other details connected with the opening of the fall term. The enrollment exceeds that of any previous year, and a number of organists have arranged to take the post graduate course. The season will be brilliant, for there are several gifted students who will assist Mr. Carl in making the recitals attractive. The revised course of study offers advantages of practical importance. Clement R. Gale has returned to New York and will be at the school on the opening day to examine students in theory. Lessons will begin at once. Announcements of recitals will soon be made.

How Chicago Views Criticism.

"You were at the concert last night, were you?" said the next door neighbor. "How did you like it?" "It was splendid," said Mrs. Lapsling. "They played one overture, with a wabby ghetto by the violinist, that was the finest thing I ever heard in my life."—Chicago Tribune.

MUSIC IN MAINE.

PORTLAND, ME., September 29, 1906.

Music lovers are all eagerly awaiting the opening of the annual Maine Festival, which is to be held at Bangor, October 4, 5 and 6, and at Portland, October 8, 9 and 10. THE MUSICAL COURIER has published the programs and the names of the artists.

The annual meeting of the Choral Art Society will take place October 1.

Four artists' concerts will be given this season by the Rossini Club. The first meeting of the autumn will bring the members together and then it is expected that the names of the artists to appear in Portland will be discussed. October 11 is the date for the first rehearsal.

Miss E. B. MacGregor is engaged to give her Ethelbert Nevin afternoon before the Newburyport Woman's Club. She has other bookings with clubs in New England.

Leave news for THE MUSICAL COURIER at the studios of Frederic Mariner, 148 Spring street.

Mansfeldt Recital in Sacramento.

The following is the program of the piano recital given September 22 by Hugo Mansfeldt, before the Saturday Club, of Sacramento, Cal.:

Sonata, A major.....	Wolfgang A. Mozart
Sonata, C sharp minor, Moonlight Sonata.....	Ludwig van Beethoven
Minuet, B minor.....	Franz Schubert
Romance, F sharp.....	Robert Schumann
Aufschwung.....	Robert Schumann
Warum?.....	Robert Schumann
Nocturne, F major.....	Robert Schumann
Perpetual Motion.....	Carl von Weber
Berceuse.....	Frederic Chopin
Nocturne, F sharp.....	Frederic Chopin
Funeral March.....	Frederic Chopin
Waltz, A flat.....	Frederic Chopin
Song Without Words.....	Albert I. Elkus
La Campanella (The Little Bell).....	Franz Liszt
Romanza, Tannhäuser.....	Wagner-Liszt
Wedding March and Fairy Dance, Midsummer Night's Dream.....	Mendelssohn-Liszt

A Lhévinne Lullaby.

Lhévinne's manager writes: "In these days of audacious virtuosity, when one of the piano giants is reported adding bravura to Bach, another transcendentalizing Chopin and a third improving on Liszt, the suggestion is made that Josef Lhévinne, the "happy father" of the virtuoso tribe, write a transcription for two pianos of Strauss' "Sinfonia Domestica" for performance by him and Mme. Lhévinne during his coming tour. A glimpse in the background of the newly arrived Master Constantine Lhévinne, in the arms of a white capped nurse, would complete the stage setting for this ocular as well as artistic embodiment of the Strauss domestic epic. Lhévinne writes from Paris that the tedium of eight hours' daily practice in preparation for his American performances is relieved by the vocal interludes of his young son, of whom it can truthfully be said, that not only was he born with a golden spoon in his mouth but also with a baby grand beside his cradle."

Mr. and Mrs. Bjorksten Sang for King Oscar.

Mr. and Mrs. Theodor Bjorksten have returned to New York after a most successful summer in Europe. When in Sweden they gave a song recital before King Oscar, who was so pleased that he, after the last number, came up to the platform and expressed to them his great satisfaction with their singing. The papers in Gothenburg rang with praises about the recital. Besides Mr. Bjorksten's teaching in New York, he and his wife will be heard in recitals in New York and elsewhere during the season.

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A CRITIC is judged by the society that avoids him.

SINCE singing is so good a thing,
 Why don't some singers learn to sing?

"THERE are no miracles today," says the heretical Dr. Pentecost. It is evident that he has never heard Rosenthal.

LEONCAVALLO, the composer, and Dr. Carl Muck, the conductor, arrived in New York yesterday aboard the Kaiser Wilhelm der Grosse.

THE Institute of Musical Art will begin its second season on October 15, under the direction of Frank Damrosch. It is stated that the deficit for the first year was close to \$40,000.

LAST week David Warfield ended his long New York run in "The Music Master." The play was given here 635 times, and will probably have as many more performances throughout the country.

THE preliminary steps have been taken in Kansas City, Mo., to organize a first-class permanent symphony orchestra there, with Carl Busch as the conductor. It is to be hoped that the plan will become a reality.

THE San Carlos Opera Company will sail from Genoa on the Canopic, October 25, and is due November 12 in Boston. The company will at once leave there by special train for New Orleans and open its season in that city on Tuesday, November 20, with "Carmen," in French.

THE MUSICAL COURIER antedated President Roosevelt's spelling reform by several years, for this paper was the first to introduce in music the simplified spelling of words like quartette, sextette, septette, clarinette, technique, programme, etc. THE MUSICAL COURIER's spellings are quartet, sextet, septet, clarinet, technic, program, etc., and they have since been copied by most of the papers printed in English.

THE Stockholm correspondent of THE MUSICAL COURIER informs this paper that Christine Nilsson, one of the greatest singers of her time, is converting her castle at Vaexjoe into a home for aged and infirm opera singers of Sweden. Since Verdi's gift of a home for Italian musicians, Mme. Nilsson's deed is the noblest charity music has known. It remains to be seen, however, what those contemporary opera singers will do who are annually taking large fortunes out of America.

At the beginning of the new season it is as well to call attention again to two cardinal rules of THE MUSICAL COURIER's editorial offices: (1) No anonymous communications are answered in this paper. (2) No addresses of musicians will be furnished, even if the request be from a subscriber. THE MUSICAL COURIER will be glad, however, to forward letters anywhere if addressed in care of this office. These two rules are unalterable, and no exceptions will be made.

THE benefit performance of "Il Trovatore" for the Verdi monument could not be given at the Academy of Music last Sunday evening, because "the police wouldn't let 'em." One thousand Italian citizens had bought tickets, and waited on the sidewalks in vain for the doors to open. Just twenty feet from the former main entrance of the Academy is Tony Pastor's Theater, where a variety show was going on at the very hour (8 p. m., Sunday evening) when Police Commissioner Bingham prohibited "Trovatore" because he considered it "a violation of the Sunday concert law." Every other variety house, and many of the regular theaters, gave "sacred concerts" last Sunday evening, and at some of the establishments in the Bowery and nearby plays and operas were given. The ways of our local police are beyond ordinary ken, unless this latest mystery belongs in the "graft" category. The use of this term reminds THE MUSICAL COURIER that an English newspaper asked with petulance recently: "What is 'graft'?" The newspapers from across the Atlantic are full of the word. Will our American cousins kindly explain? Generally speaking, "graft" means "bribe." A man who takes "graft" takes a bribe, or a commission to which he is not honestly entitled. The word has only recently come into use in America, but judging by our present political and business conditions it evidently intends to stay for some time.



MUSICAL MOMENTS AND MANY MATTERS.



ON BOARD SS. KRONPRINZ WILHELM,
ATLANTIC OCEAN, Sept. 24, 1906.

Among the young and enthusiastic musicians who were in the United States some twenty years ago, the name of Emanuel Moor is remembered better than that of many then prevailing active musicians because of a certain power of individual suggestiveness and forceful conviction of sentiments and theories. Moor did not at once agree with everybody or every idea, and he seemed to have adopted a method of asserting himself that did not appear quite consonant with the plans that are essential toward the fulfilment of practical results. Generally natures of that kind breed animosity, but in Moor's case the conscientious impulse was so apparent that when he shed American soil from his sandals there were no resentful feelings left behind. He was known as an honest, straightforward personality and an unusually gifted musical and also poetical soul, and every one wished him godspeed and the fulfilment of his declared purpose to exchange mere virtuosity for the broader field of musicianship, namely, the creative feature, for which his juvenile works promised a fine expansion. Many years wore on and nothing was heard of Moor, either in Europe or America, and that was also in consonance with his character, for he did not lead any to expect great results at once; he had simply declared his purpose of ceasing to devote further time to the development of the technic of virtuosity and to endeavor to give complete freedom to an impulse that seemed higher and of more profound contentment.

It now appears and, in fact, has appeared for some time, that Emanuel Moor in his retirement has been an active worker, doing deeds that must be heard of by being heard, and judging from the present condition and standing of many of his compositions in the estimation of some of the leading lights of music in Europe, he has succeeded in spreading upon the pages of music and musical literature works that must of necessity produce a pause and a serious consideration.

Moor's gospel is an unrelenting opposition to every form or spirit of music that bears even a tinge of decadence, and to him all is spurious that aims at effects, that invokes the aid of even an implied appearance of sensationalism. The effect must be the result of the legitimate aim, the outcome of the artistic idea within itself as expressed. Seeking for his sources in the fountain heads, in the works of Bach, Haydn, Mozart, Beethoven, Moor produces simply, purely and impressively with these models as his inspiration and the personal idea under its own envying shadow as the working cause. Being an adept in composition and in all the variegated phases of modern orchestration he could, if he were to deign to dissemble, cast off many delectable, tuneful and toneful works for the general approval of a prevailing taste, but he prefers to retire once again, even if forever, before he would lend himself to anything but the call under which his art has manifested itself.

As an evidence that appreciation is necessarily a pendant to the kind of works Moor has been composing, it is merely necessary to call attention to the following eloquent facts which should be placed before the eyes of the musical world of two hemispheres. During the past two years Moor has written a piano concerto, op. 57, played during the summer at Mannheim by Marie Panthés with the Kaim Orchestra under the direction of Schneevoigt; a concerto for the violin, to be played by Henri Marteau, at the Philharmonic concert, Bremen, under Panzer, at Hamburg under Fiedler, and at Amsterdam under Mengelberg; a sonata for violin and piano, the violin part to be played by Marteau and the pianist to be selected by him; a string quartet, played at the Swiss Music Festival at Neufchatel and later at Zurich; two 'cello concertos, one of which has already been performed under Winderstein's direction at Leipsic, the other to be played by Casals under Mengelberg's direction September 24 and 25 at Amsterdam and September 27 at The Hague. Casals will also play Moor's 'cello sonata at Paris in October, while Mme. Panthés will play at Geneva the piano concerto she played at Mannheim.

Mme. Panthés will also play the concerto this season under the direction of Hans Winderstein at Berlin and Leipsic and at Amsterdam under Mengelberg. A series of "Improvisations" for orchestra has already been played by Winderstein and others.

Moor's symphony No. 6, op. 65, published by C. F. W. Siegel, Leipsic, will be played this season by Steinbach at the Gürzenich concerts, Cologne, and is also booked for concerts by director Vollmar Andrae, Zurich, by Winderstein, Leipsic and Berlin, and by Mengelberg, Amsterdam.

Additional works by Moor, all published and all of recent production:

Published by Simrock: Violin concerto, op. 62.

Published by C. F. W. Siegel, Leipsic, a very energetic and farseeing music publisher:

Piano concerto.

Piano sonata.

Violin sonata.

String quartet.

'Cello sonata.

"Improvisations" for orchestra.

Symphony No. 6, op. 65.

First 'cello concerto.

Second 'cello concerto.

A second violin concerto, written for Carl Flesch, of Amsterdam, a most remarkable violinist, is about ready for publication.

These works are not the first with which Moor makes his bow before the public as a composer. The columns of THE MUSICAL COURIER years ago recorded the performance of a C major symphony under Georg Henschel, a piano concerto played by Benno Schoenberger, and a 'cello sonata played by Piatti at St. James' Hall, London.

But it is with his modern works, above reverted to, that Emanuel Moor is to stand on his merits or fall by the way if a public taste no longer sustains the function of composition of absolute music for the sake of the music itself. Mr. Moor has the artist's enthusiasm for the work he is doing, and if La Bruyère or Rousseau (I forget which) is true in saying that the world estimates us at our own estimate of ourselves, Moor cannot fail, and in his success he will amplify the French apothegm by proving that it meant that our estimate of ourselves must be based upon our own sane recognition of the artistic and literary equilibrium, or our own recognition of the propriety of our relations with our surroundings and our period. Moor has a reason for each and every artistic and musical proposition emanating from him, and there is no shadow of obscurity in either what he says or does. The expression of an idea must fit with the moulded form under which it asserts itself, and the means of expression must be simple when the idea is simple, just as the means of expression require complexity when the idea is complex, but the simplicity, as well as the complexity, must always remain within the bounds of architectonic and are never grotesque, or baroque, never undefined or undefinable.

The probability is that Moor's works will be heard often in Europe before they are heard here, because Moor was here once upon a time about twenty years ago. But Moor did not know that that was not fashionable. However, we forgive him, and no doubt after his compositions have been heard here we shall feel rather proud that we knew him before the world did.

Mrs. E. Potter-Frissell.

Mr. Moor and Mrs. Moor were staying part of the summer at Vevey, Switzerland. Vevey is one of the romantic spots on the borders of the Lake Lemán, frequently called Lake Geneva, although where it is it is never so called. Jean Jacques Rousseau lived at Vevey at one time, and, in fact, Mme. Warens, the dame who took him into her home and started him on his career to immortality, lived near Vevey. Voltaire was there periodically; Amiel is buried near there. Gibbon made it a favorite stopover,



and Napoleon rested there just before making his ascent over the St. Bernard toward Marengo, where he, with the ill-fated Desaix of Clermont-Ferrand, who had charge of the cavalry, broke into the Austrian front at the last minute and turned a probable tie into a victory that changed the political geography of the world.

Mrs. E. Potter-Frissell, who is known to the readers of this paper through her numerous contributions for years past, and her daughter were at Vevey, and I had, for the first time, an opportunity to hear Mrs. Potter-Frissell play the piano. She has a select class of advanced pupils at Dresden, where she lived, and she is one of the American teachers who has established herself in Europe and made a success of a custom which is becoming peculiarly impressive, namely, the theory of an American teaching music in any of its many forms in Europe. She is, furthermore, a pupil of Leschetizky, and represents his system, his methods, his pianism in Dresden.

Mrs. Potter-Frissell played a variety of styles in the audition that day, among them, to be general, Beethoven, Chopin, Liszt and Bach, surely a selection of the prime models of piano literature as applied to the actual work of the piano. Gifted with a large, resonant tone-quality through her touch, Mrs. Potter-Frissell gave a clear, powerful and sustained performance, with special interpretative features applied to each individual composer and each work. It was the performance of a musicianly pianist and a pianistic musician, and in each composition these two functions had to be met and were met by Mrs. Potter-Frissell with fine results.

Very naturally pupils with a teacher of such capacity must advance rapidly if they have any sense or thought of the work to be accomplished. It depends solely upon the pupils in such a case, because the teacher is a self-understood participation, thoroughly adapted, and prepared with sagacity in all directions to do the duty devolved upon her. Mrs. Potter-Frissell's class of pupils is of a high order, and is recognized in Dresden as an influence in music radiating in all directions through the work of the teacher and the system and character under which it is conducted. The pupils have also the advantages of opera and symphony concerts and recitals of the leading virtuosi, who all visit Dresden, and the additional advantage of a teacher who is able to analyze all that is heard and thus make it intelligible to the progressive mind.

Rudolph Ganz.

As already stated in *THE MUSICAL COURIER*, Rudolph Ganz is to make a tour of the principal Swiss music centers, playing with orchestras, and will return to America toward the end of the year. At present he is in Berlin, and it will surely be of interest to a large audience, an audience constantly becoming larger, to learn what is to be done by Ganz in that city. He is to be heard in a number of concerts there, of which the following resumé will give an idea structurally and in detail:

October 6. Beethoven Hall with the Philharmonic Orchestra.

- (a) Liszt's E flat concerto.
- (b) Paur's B flat minor concerto.
- (c) Liszt's A major concerto.

The Paur piano concerto is indeed a strong work and was pronounced by Anton Rubinstein as one of the foremost compositions of its genre ever written. It is of a broad form, vast, I may say, bristling with enormous technical difficulties and yet always within the range of its scheme, skilful in invention and without a superfluous note. Emil Paur will conduct the work in person on this, the occasion of its first production in Berlin, and will then return to Pittsburgh to begin rehearsals there. I had the pleasure years ago to look at the concerto, and have been anxious ever since to hear it. Now that it will have

an interpreter of such capacity as Rudolph Ganz we may not only hope to hear the work, but to learn its true significance.

The next Ganz appearance at Berlin will be:

October 18. Bechstein Hall. Recital of compositions by Brahms, Chopin, Grieg, Alkan, Ravel, Debussy, Liszt.

Following this another orchestral concert will take place on:

November 3. Beethoven Hall with the Philharmonic Orchestra.

- (a) Tschaiowsky's B flat minor concerto.
- (b) Vincent d'Indy's "Symphony Montagnarde" (conducted by d'Indy).
- (c) Brahms' D minor concerto.

Then a recital as follows:

November 8. Beethoven Hall, modern orchestral concert.

- (a) Debussy, two dances for piano and string orchestra (first time).
- (b) Beethoven's C minor concerto, first part with Alkan's cadenza (first time).

Mr. Busoni will conduct the two above named works. This whole Ganz scheme is a reflex of that artist's versatility, modernity, breadth of scope and the formidable nature of his musical conception as applied to public performance. Every conceivable



RUDOLPH GANZ.

style of piano technic is covered by this elaboration of compositions, and the periods from Beethoven through Chopin, Liszt, Brahms and Grieg come down to the very moment of musical productiveness, just as the nationalities embrace Germany, Norway, Poland, Russia, France, Hungary and even (through Busoni's participation) Italy, and Switzerland itself through Ganz. It reminds us of a color scheme panoramically conceived and those who have heard Ganz play in America will warrant that it will be executed in a brilliant, dashing, forcible and musically convincing manner. Of all those on the pianistic firmament today no one has a greater opportunity to make a lasting and profound record than Rudolph Ganz, who is instilled with the intensity, the balanced enthusiasm and the intellectual force requisite for great work in artistic directions.

Richard Strauss at Bayreuth?

An interesting item appears under the musical notes of the London Pall Mall Gazette of September 15, which may as well be reproduced here in full, as it reflects the views of a writer who is known generally in the European world of music and literature:

Whatever absolute truth there may be in the rumor, it has been published here and there that no festival at Bayreuth will be given next season. It is also said that this fact is owing to dissensions in the Wagner family. The thing that one would naturally like to ask is: Of whom precisely does

the Wagner family consist? So far as we know, the only two persons of any importance connected with the Bayreuth festivals are Frau Cosima Wagner and her son Siegfried. To pry further into family matters would, of course, be a breach of good manners. The point is whether it really matters to the world at large if, with the exception of "Parsifal" performances, Bayreuth has not fulfilled its great mission? One would not, of course, attempt to discourage or belittle the work that has been done in the famous hillside city of Bavaria since the death of Wagner; nor would we dream of hurting anybody's feelings who may be personally interested in the subject. But there is no doubt that, as we should gather from various reports, people are more content to hear their Wagner in their own country, or within some reasonable distance of that country, than to travel many a mile to hear him at Bayreuth—again always excepting "Parsifal." Bayreuth has, of course, been largely assisted by the enthusiasm of Americans. Now that it has been found possible to give even "Parsifal" in New York, that contingent will naturally dwindle. Therefore it stands to reason that a great deal would have to be done before Bayreuth could become a second Mecca of pilgrimage. The time may even arrive when the theater may not be devoted entirely to the works of its great creator. Why not install, for example, Richard Strauss, as the rising star of the operatic firmament, and produce there, as a beginning, his "Salome"? He might even continue the production of various other works for the theater showing himself thereby to be the true successor of Wagner.

In order to learn exactly how the proposition to put any work of Richard Strauss on the Bayreuth Festspielhaus stage is viewed at Bayreuth one must visit the authorities there to acquire the sentiment. Such a visit will prove the impossibility of carrying out the project as long as Bayreuth lies under its present aegis. It may be positively affirmed that no work of Richard Strauss will be found acceptable there, and aside from any artistic tendency which may at Bayreuth have a leaning other than Strauss-wise, there is a living figure first to be considered before any one, and that is Siegfried Wagner himself, who is looked upon there at least as the residuary legatee. Siegfried Wagner has by no means relinquished his musical pen, and is constantly laboring in a field in which he has shown aptitude, and might have more vogue were it not for the fact that he is the son of his father.

As to "Parsifal" in New York, it may be said that it was only produced as a sensation, and it is known that a sensation after having worked off its nerve has no further value and hardly bears repetition. "Parsifal" in New York was a speculation of the ordinary type, such as is usually exhibited in the circus. It was because of that atmosphere that it was attended by thousands of persons, and also because of the sensational nature of its acquisition. These people were known to be incapable of understanding "Parsifal," and would never again dream of listening to it. Many thousands of intelligent people also paid to hear "Parsifal," and many thousands religiously abstained from attending the performances because of indignation at the manner of its acquisition. It was self-evident to the "Parsifal" speculators that they could not expect more than the usual financial success unless they could make it a sensation, and in that they succeeded, and as their speculation "panned out," as we call it in the vernacular, they received the congratulations of those who always sympathize with any of the many fleeting victories associated with finance at any price. But all this does not mean that it would pay to put "Parsifal" on the regular repertory at the Opera in New York; in fact, the peculiar and individual characteristics of "Parsifal" as stagecraft and the very dignity, serenity and semi-religious attributes of the work will not permit of its direct association with a fixed opera program and these very elements also prevent its adoption among the classics of New York fashion, where the décolleté is a necessary appendage of the performance. Décolleté and the simulacrum of the foremost character of the New

Testament at one and the same time with pink tea during the entr'acts is not even an agreeable proposition in New York at the beginning of the twentieth century. There is a limit, and this limit limits "Parsifal," which will not be heard again unless it can be sensationalized, and this seems unnatural and hence impossible.

It may seem strange to the writer of the Pall Mall Gazette paragraph that no reference whatever is made to the questions of music and art in connection with "Parsifal" in New York. At the Opera in New York it is never a question of music, for the heads of the Opera do not know the difference between the C major scale and the A minor scale—simple as it is; much less are they familiar with the construction of a partitur. Hence music is entirely disregarded. Art, of course, cannot flourish where ethics are disparaged and challenged. Hence when "Parsifal" in New York is discussed it must be solely on the basis of a mere commonplace, pool room, racing-bet basis. That is about what it was; let us thank the stars that there is no immediate prospect of its resurrection in New York.

The Paris New York Herald.

The Swiss Government has recently issued economic statistics on its revenues, taxes, industries and establishments, showing, among other things, a national wealth of one thousand million francs in a nation of about three and a half million beings. Among other things it showed that there were in Switzerland about 2,100 hotels coming under that head because of extent and investment; in addition to this number there are some 12,000 pensions, where boarders are welcomed at all times, just as the hotels are always open because there is no season in Switzerland in the sense of a season at fashionable resorts. When the great annual summer host of Americans depart there still remain thousands of Americans, supplemented by English people for the winter, and all nations contribute to the regular Swiss invasion. This necessitates the 2,100 hotels and the thousands of pensions, and has brought about the establishment of colleges for the education of hotel employees, the Swiss permeating hotels in all countries of Europe as owners, managers, stewards, chefs, attendants, waiters, porters, etc.

The Paris edition of the New York Herald is sent daily to all these Swiss hotels with at least one copy for the hotel reading room. The individual guests order the paper besides, because it is so frequently pre-empted in the reading room. Of the 12,000 pensions fully one-fourth keep the Herald. Every news stand in Switzerland sells from one to six copies a day. It is fully within bounds to claim for the Herald in Switzerland with hotels, guests, pensions, their guests, news stands, railway reading and then the individual subscription, the reading rooms at banks, consulates, etc., a daily distribution of no less than 20,000 copies to meet the demand, which frequently cannot be filled.

This is only for Switzerland. Every hotel of any consequence in Europe, outside of the British Isles (and many there), carries one copy at least of the Paris New York Herald every day of the year. Every railway news stand of any importance, every large news stall and every office where foreign business is conducted carries a copy.

What can this daily circulation of that paper amount to?

The daily Paris consumption cannot be less than 30,000 copies, and the paper circulates not only in every nook and corner of France, Spain and Italy; it is to be found daily everywhere on the coast of the Mediterranean, the Adriatic, the Archipelago group, Egypt, Syria, India and the East. Wherever people are supposed to stop for business or pleasure the Paris edition of the New York Herald is to be found, and the hotels, restaurants and resorts of Great Britain are, as they must be to satisfy a demand, provided with copies of the paper. All hotels

of any pretensions at Aix, at Contrexeville, Trouville, Dinard, San Sebastian, Biarritz, the Riviera, Homburg Spa, Kissingen, Carlsbad, Franzenbad, Marienbad, Ischl, Gastein, Ragatz, Davos, St. Moritz, Ems, Mt. Dore, Vichy, Montreux, Evian, Royat, Salsomaggiore, Abbazia, Brighton, Bournemouth, Harrowgate, Bath, Ostend, Quimper, Pau, Etretat, Norderney, St. Malo, Riva, Caddenabia, Lugano, Menaggio and Bellagio and God knows where, carry the Herald, and can get a copy for you by sending out to a news stand for it unless you are too late, for the copies disappear as they appear. No other daily paper circulates so generally in all lands as does the Paris New York Herald, just as this MUSICAL COURIER is the one weekly paper circulating in all countries and climes.

As it would necessarily be guesswork to estimate this circulation of the great Paris daily, any one is welcome to enjoy the pleasure of estimating, but the fact that the paper is found everywhere in Europe



DELMA-HEIDE.

every day in the week means an enormous daily output, footing up into hundreds of thousands of copies struck off every twenty-four hours. And now estimate the immense influence of such a widely circulated medium and its effect upon the people who are forced to read the English language through the Herald. It represents an Anglo-Saxon culture on the Continent.

Many Malcontents.

But there are many complaints made against the paper, its tone, the nature of its articles, the peculiar tribute it appears to pay to what is called the "Smart set" and its apparent refusal to print certain kinds of news—for instance, important Russian news, and it is even stated that the paper receives a large subsidy from Russia to minimize the horrible information constantly appearing in the great European journals, which spare no expense to get at the truth regarding Russia and its internal turmoil.

The reason—one reason, at least, for the many complaints made is that there are many readers; a paper with a small reading constituency is not in the habit of receiving many complaints. Its apparent toadyism to the "Smart set" is really of benefit to all the others who are so prolifically referred to in the Herald every day, and it may be taken for granted that they would not be so anxious to read the paper and see their names in it were it not for the fact that the names of the foremost citizens of the globe are constantly being published in the Herald.

As to its tone, that is attuned to meet the demand for news on all possible sporting events now engaging the world for pleasure and for business, for a great commerce has arisen in the sporting world, the implements, instruments, mechanical devices, uniforms and dress, the appurtenances, carriages, horses, automobiles, balloons, ships, bicycles and all their equipments, in short, the thousands of articles entering into the element of sport, the valuable prizes, the fame attainable, the social position to be conquered through it and many other features, have made sport one of the great departments of news in any daily paper calling for a large circulation. The Herald is just as much compelled to pay conscientious attention to sport as it is to see to the reliability of its shipping and financial and general commercial news. That service cannot be evaded. It is absurd to question its propriety.

The tone of the Herald has always been independent and free from any collusion, and hence it became such a power in journalism. It never cared. It only cared to publish the news. Its editorials were never argumentative or didactic or efforts to convert through suggestion; they were always, from the days of the elder Bennett, dictatorial. The Herald decides that certain things should be so and so or otherwise, and it says that it believes so and hardly gives its reasons, but does not ask you to agree with it. In other words, it expresses its opinion. If you do not agree with that opinion you must give to the Herald the benefit of its own conscientious views unless you desire your own motives questioned, and the Herald knows that. Unreasonable beings who are not acquainted with the difficulties of journalism are apt, at times, to get out of patience with such a method, but they are appeased when they reconsider the fact that a paper like the Herald could only have reached its present greatness by meeting the demands of more than the average. That is the reason it exists.

For that same reason I would not have the hardihood to make any suggestions to the Herald on its Russian department, by far the most important of any daily paper at present. It merely appears to me, as an observer, that a half page these days from the large cities and the interior of Russia would have a tremendous effect on the moral tone of the Herald journalistically viewed only. The Paris daily papers have very little Russian news for obvious reasons; the Herald would, with a large Russian department, sweep the boulevards; many people read the London dailies nowadays only because they devote so much space to Russia. That is merely my idea expressed as the Herald usually expresses its own.

Mr. Delma-Heide.

The Paris office of THE MUSICAL COURIER is the headquarters of the visiting musicians from America and all parts of Europe, where information regarding many of the most important matters pertaining to musical work is dispensed by Mr. Delma-Heide, the representative of this paper, who has been associated with it for many years past in Italy and France. Singers who desire auditions with a view to engagements, pianists who wish to learn the relations between the concert givers and the artists, pupils who wish to cultivate certain styles or directions of singing or playing, those who want to know how to acquire histrionic attainments for the operatic stage, in short, all persons desiring pro-

professional advice can secure the most valuable kind of points and specialized information from Mr. Delma-Heide, who is particularly posted on musical conditions in the Latin countries of Europe.

Mr. Delma-Heide is a professional musician besides being a journalist, and has a large following in Paris and Italy, due, in the first place, to his irreproachable character and the influence of his courteous personality and, secondly, through the fact that he is an authority on these questions, and can, through his suggestions, avoid the many pitfalls that are constantly found in the path of a musical career.

During the past years he has been of great service to many American and other struggling musicians, and at THE MUSICAL COURIER office in Paris, No. 14 Rue Lincoln, near the Champs Elysees, there are special accommodations for the reception and registration of musical people visiting Paris. All inquiries sent to Mr. Delma-Heide will receive prompt attention.

Idiosyncrasies.

In studying Parisian life one is struck with manifold peculiarities and habits of the day and of the people strange to the practical sense of the American mind and attractive from the fact that they are the outgrowth of a system of life more than one thousand years old in one community whose evolution is a study of endless interest. The Parisian is dainty because he is artistic, and the town is imbedded in all kinds of artistic monuments—in the broad sense.

For instance, the cab or cabriolet horses have little bells or sleigh bells attached under their necks, and when they stop ringing the horse knows that it is standing still. The horses of Gaul had similar bells, as one can see in the ethnological museums at Saint Germain, and hence, for several thousand years, the ancestors of the present horse have been educating him so that he is now absolutely sure that he is standing still when his little bell no longer jingles.

In all, or nearly all, stores the cashiers are women, wives, daughter or relatives of the owner. They always keep the little money till locked for fear that they may not be able to unlock it when one makes a payment. Some times the daily receipts, say of a cheese store, do not run over two dollars. But the cashier lady will lock the till, near where she is constantly seated, every time she receives even two cents, and this is done so that she can draw up the chain on which the keys are suspended and unlock the till again. The feeling of responsibility is thus materially increased. It is another dainty habit.

All the floors in France are slippery because they are highly polished after being waxed, the polish being drawn by an apparatus that makes the manipulators sturdy pedestrians. The men who do the work encase their slippers with a bunch of cloth and then begin to slide all over the floor with utmost dexterity, finally drawing a strong polish which enables one to skate on it if necessary. It is a system dictated by cleanliness and a desire to have a ball room ready whenever necessary. Charlemagne's floor at Aix la Chapelle was polished in that manner A. D. 800, and the 1100 years have made the practice fixed. The dainty Parisian step is derived from this system.

When one visits in France, say at a fashionable hour, the front of the house will be found closed, and not even a cat will be able to get in, as there are no cellar windows on the street side. The bell at the closed, boarded double doors is then rung and a small door is sprung open by the concierge who has his habitation down stairs on the street floor, usually in the back of the broad hall that opens up. You then turn to him or his wife and ask for your host, and you will be told the floor, and you either, if you know how, ascend in the dainty elevator, or you, if you know, walk up to the floor. There are no names on the doors, but you will usually pull the wrong bell, and then you will ascertain that it is the

other door where you should have rung. It is all done with the nicety of the true Celtic courtesy. When you leave, your host will touch a button in the hall, and for exactly three minutes the electric or other lights will light the stairs, thus giving you time to descend, because in France the dainty little elevators are not used for people who descend in life. Once down stairs in the area you go near the large gate in which is fixed the dainty door through which you originally entered, and if it does not open you pull a cord near the concierge's entrance, and he, from his bed, near which the button or escaping cord is attached, will pull or push; the dainty door opens, and you escape. This habit was introduced into Gaul by Vercingetorex in B. C. 100 to enable the concierges to discover exactly when a Roman called on a Gaulish family. The concierge of Paris knows all about your callers, when they come and when they depart or if they remain. It is a splendid plan and has done much to make Paris the city of international expositions.

A shave in a Paris barber shop illustrates the manners of the Greek tonsorial art as far back as Lycurgus. You enter and are asked whether you wish to get shaved, and then you are sure that you



EMANUEL MOOR.

are in the shop. You are most politely requested to take a seat in a bolt, upright chair, such as you use in your dining room at home. The artist then puts a clean, beautifully laundered towel about your neck, not by tucking it in, as we do, but by making a knot in the back, thus drawing the towel around your neck and cheeks. He thereupon approaches you with a highly burnished brass cup or plate on which the soap lies, which he turns into lather with his fingers, transferring it to your face, but the towel being in the way, a considerable part of the highly inflated lather attaches itself constantly to the towel. This is all done to prove to you that you have lather all over your face. After this he draws from a drawer a large blade which he calls a razor, and before you can say "Tommy Doolittle," the lather is off your face and you go home and take your whiskers off with a Star Safety Razor. You are not permitted to have yourself washed in a French barber shop; it is not national. You must wash your own face, and that is far more dainty than to have a stranger doing it. When you pay, you add a fee, about one or two cents, which is put into an urn, probably because the money is considered as earned, and in the evening all this extra money is divided between the boss barber, who takes half, and his journeymen barbers. It sometimes, particularly in the Latin quarter, runs up as high as fifty cents in

extra fees in the urn. No hatchets are used for hair cutting in Paris; every one knows it is a fine art in that city. French barbers are the finest hair cutters and shampooers on earth. Shampoo was first introduced when King Chilperic visited Champagne and had wine, mixed with spices, applied to his bald head to restore his hirsute.

If you wish to buy a cigar or cigarette in France you must purchase it from the Government, which holds a tobacco monopoly, controlling everything in which tobacco enters outside of a pipe. It also owns the matches. From these sales large revenues are drawn. It beats our absurd protection all hollow. You can only get those cigars, tobaccos or cigarettes which the Government imports or makes. Of course, it depends upon how you value your life regarding the latter, but after nearly four centuries of cigars, such as are made by the Government, the French smoker is absolutely tobacco proof and hardly deigns to condescend to smoke the stuff made in Havana. It makes one feel as if the Vuelta Abajo is really the Terra del Fuego. As it all ends in smoke it is not of much consequence except at the time the smoke envelops one. The Havana cigars are bought from a limited number of manufacturers and consequently there is no assortment, and in the official stores no less than a package of six cigars can be bought. The hotels charge much more than do the Government stores, for one can purchase six cigars for ninety cents and the single cigar of the same kind will cost twenty cents in a hotel, but more frequently twenty-five cents. You pay this additional sum at the hotel to increase the dinner bill.

Talking about dinners one is prompted to say that the French cuisine is supreme; there is none that can approach it. But one must abide by it, and any attempt to interrupt its regularity or system results in failure. As a consequence of a cuisine built up scientifically and even artistically, dyspepsia is unknown in France. Whether it prolongs life or not I leave to statistics, but whatever it does you may be assured that it makes life more joyous and comfortable, and it proves to any one who believes in the dignity of the stomach and the refinement of the palate that our cold storage system and eggs educated in lime before they are eaten are rather the methods of systematized savagery. Our United States method of cooking and eating is bringing forth a generation of dyspeptics, who will sooner or later be unable to earn wealth because they will have no stomachs. Catherine de Medici had cooks from Florence. Marie de Medici made Henry IV. eat macaroni. But when Richelieu secured his preponderance over Louis XIII. the French cook began to develop, and he quickly had to show his superiority over all others when Louis XIV. began to order dinners, for there never was a more refined gourmet than the man who was the State. It has been developing ever since until the cuisine draws the world to Paris.

There are no symphony halls in Paris; no halls where orchestral concerts can be given. The Colonne and Lamoureux concerts are given in theaters and in circus buildings. The Trocadero is a Government hall, and can only be secured after long diplomatic palaver and not for a series of concerts. Besides, it is too large, and has no acoustic qualities. One would suppose that a city like Paris—in fact, Paris itself—should have an orchestral concert hall, but the reason for this defect is to be found in the existence of two operas, with their splendid orchestras, and where opera prevails it is only in rare instances that permanent orchestras can be maintained. Look it over, and you will find this to be the case; it is for this same reason that neither London nor New York has a permanent orchestra, and a permanent orchestra must consist of a body of musicians who do not play at the opera, and who play only as members of that permanent orchestra—vide the Boston Symphony.

BLUMENBERG.



Schumann it was who first called attention to the fact that Liszt's "Etudes d'Execution Transcendante" are merely rearrangements—enriched and intensified, of course—of the fifteen year old Liszt's opus I, "Douze Etudes en Douze Exercices," published in 1826 or 1827 by Bisselot in Marseilles. The Leipsic firm of Friedrich Hofmeister has just re-issued the earlier etudes, which had virtually disappeared, or, at any rate, become inaccessible for the general public. No more interesting or instructive task could possibly be imagined for the pianist than to lay those two sets of studies side by side, compare their similarities, and note their points of departure. In the elaborations Liszt has adhered to the original keys, and kept the melodic kernels intact, but what a glorious technical sweep, boldness of construction, and wealth of harmonic imagery have been added! Here the eagle has indeed learned to use his wings, and the wonder is the greater when the records are consulted and we discover that only eleven years elapsed between the composition of the "Douze Etudes" and their transfiguration into the greatest piano studies ever written—always excepting Chopin's. The "Etudes d'Execution Transcendante" were written in 1837-38, when Liszt was only twenty-six years old! The early volume is an echo of Czerny, Moscheles and Clementi; the later one is not only a foreshadowing of the entire piano literature which followed it, but also of the mighty musical emancipation effected by Wagner. Not very long ago, the writer of these lines pointed out the "Walküre," "Tristan," "Lohengrin" and "Parsifal" resemblances in the Liszt studies, and cited thematic examples to prove the point. The "Harmonies du Soir," for instance, is admitted to be quite "in the Wagner manner." Turn to the early Liszt etudes, and in No. 7 you will find all the harmonic sequences and the beautiful theme of which he subsequently made his "Harmonies du Soir." The No. 7 study was written by Liszt when Wagner was thirteen years old, attending school in Dresden, writing Shakesperian tragedies in which all the participants were killed and little dreaming that he was to become the first Wagnerite and for a time one of the best hated men in the world.

"Preludio," "Paysage," "Eroica," "Mazeppa," "Ricordanza"—in fact, all of the "transcendental" etudes and the opus I are congenitally related, and a study of the two volumes will enable a musician to get a more intimate glimpse into the spiritual workshop of Liszt than may be obtained from reading any number of books about him.

The years from 1826 to 1837 were momentous ones for the future of piano playing and of music in general. In that period Liszt lived in retirement and evolved the "new music." And it was a hearing of Paganini that first made Liszt dissatisfied with his own playing, and awakened him to a realization of what the piano could be made to do. Paganini it was, too, who helped another "musician of the future," Berlioz, with a munificent present in money—and Berlioz intrigued against Wagner's "Tannhäuser" in Paris, helped to drive that unfor-

suggested by a perusal of the program at the New Amsterdam Theater, where they have been presenting "The Man From Now." The first page of the program contains this announcement of authorship: "Book and lyrics by John Kendrick Bangs and Vincent Bryan. Music by Manuel Klein." Turn over twice and you will find the following addenda:

The Music of "What's The Matter With Our Team" and "Scientific Classes" by Harry Von Tilzer.

The Music of "There Isn't Anything That Can't Be Cured" by Harry Bulger.

The Music of "College Chums" by Gertrude Hoffman.

The Music of "Coaxing" by Bernard Rolt.

The Lyrics of "Love's Lesson," "I Will Love You Forever," Finale of Act I,

"Dainty Music Maid," "The Irresistible Tune" and "Liquid Air Police" by Manuel Klein.

Lyrics of "Girls, Just Girls," by Isabel deWitte Kaplan.

DENVER, September 26, 1906.

To The Musical Courier:

I have a chance to win \$500 if I can set this song to the best music. Will some one in your office Rice to the occasion and do it for me? I do not want a Coarse air, however. Will divvy proceeds, if any.

Yours truly,

TOM A. SLAWSON.

P. S.—The words were published in a local paper here, and are by William F. Kirk:

(Hearst Service.)

(No. 22 of this world renowned series, "The Hair in Father's Wig Is Turning Gray," is the official song of the Standard Oil Company. The words are in our best vein, a few tears lurking in every line. The music is by Bill Taft, the Philippine Spider.)

I.

A man named John D. Junior in a Sunday school did sit, Delighting all his scholars with his eloquence and wit. "The wise young virgins," he remarked, "too foxy to be lost, Filled up their lamps with Standard Oil, regardless of the cost. In them glad days the people didn't kick against their woes; I wish, my little children, we had lived in times like those."

CHORUS.

"Now there's naught save grief and toil For the friends of Standard Oil. People serve us with subpenas every day; H. H. Rogers is exhausted From the way he's been accosted, And the hair in Father's wig is turning gray!"

II.

In the classic town of Cleveland, in fair Ohio State, John D. next morning read the words his loving son did state; He yanked the wig from off his head and looked it over well, And then he knew it was the truth his son that day did tell. In vain he sought with kerosene its luster to restore, And now the words of young John D. he mutters o'er and o'er:

CHORUS.

"Now there's naught save grief and toil," etc.

— — —

tunate composer from the French capital, and thus caused him to break with the current fashion in opera and strike out in a direction of his own. Is not all history composed of just such happenings, which at the time erring men call chance, and later generations see as perfect links in an unending chain?

The answer will be found by continuing your subscription to THE MUSICAL COURIER for the next ninety-nine years and reading this paper faithfully during that time.

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Here is another question: "If it takes nine tailors to make a man, how many men does it take to make a musical comedy in New York?" This poser was

John Philip Sousa can almost claim with Tom Paine that he is a "citizen of the world," according to a letter recently received by the omni-popular



STRAUSS COMPOSING "ELEKTRA."



Music in Society.

Society Belle (to Professor, who has just played Chopin's "Funeral March")—"That's awfully jolly. Now play one of Lohengrin's things!"—London Paper.

bandmaster. The missive came from England, and was addressed as follows:

"The March King,
Anywhere,
U. S. A."

With the first mail that left the post office after the arrival of the letter there, it was delivered at the Sousa office in Astor Court, New York. Honors are even, therefore, between Sousa and Uncle Sam's Post Office.

"Who is that silent man sitting next to Fräulein Elsa?"

"That? Oh, that's Ludwig XIV."

"Ludwig the Fourteenth?"

"Yes; his name is Ludwig, and we call him 'The Fourteenth' because we only invite him when we find we are going to be thirteen at the table."—*Fliegende Blätter*.

"Mr. Howells has been telling us recently," says Ernest Crosby, "that Americans are lacking in distinction. It is not so very long ago that Matthew Arnold made the same criticism of us, and I am inclined to think that they are both right. We are not, as a race, distinguished by our looks or our bearing. An exception may be made on behalf of many of

our young women, who enjoy a sort of fleeting air of graceful dignity, but even with them it does not last long, and they soon fall back among the ordinary throng. Why is it? This is no surface question. In a general way looks and manners indicate character. The aristocratic civilization of Europe has produced fine types, and there is something admirable in the mien of the genuine aristocrat, the perfect fruit of feudal traditions. He certainly possesses distinction, whatever other traits he may have. It may not be the best kind of distinction. There is something perhaps too consciously self-satisfied about it—too much of the 'superior person'—a suggestion of supercilious disdain in the raised eyebrow and bored expression of countenance, but still he is distinguished, and it is a pity for us to lose even his kind of distinction, if we have nothing to offer in its place. To have a distinguished bearing we must have distinguished thoughts and ideals, for the outer man expresses the inner. Our sharp, business-like faces—our hurried, nervous manners, reflect the state of our minds. We have the money-hunting, 'get-there' physiognomy, just as some men have the bicycle and the automobile face—and they are a good deal alike—and the strident voice goes with them. Distinction comes with repose, self-respect and poise, in the heart and in the person. It is a mistake to be impatient, importunate and impertinent. We ought to be quietly at home in the universe, as the rivers and hills and trees are, instead of forever pestering it with questions, like so many interrogation points mounted on legs, or catechisms without answers."

This column presented a picture of Lina Cavaliere last week, and stated that the décolleté singer would appear at Hammerstein's Manhattan Opera this winter. As a matter of fact, she has been engaged by the Metropolitan Opera House, and will be a member of that company. The mistake arose through the announcement made by Hammerstein some weeks ago that he had signed a "Mlle. Cavaliere" for his solo ensemble. It appears that there are two singers of that title, Lina being the former music hall singer, and the other Cavaliere being a well known prima donna in Italy and in Havana, where she has sung often at the Tacon Theater with extraordinary success. An apology is herewith tendered to both Cavaliere.

"The Bayreuth circus is over," says a London weekly, "and, as usual, proved nothing." Oh, yes, it did. It proved that Hans Richter is the greatest "Ring" master of them all.

There is a young pianist of twenty,
Who believes in the dolce far niente.
Over nocturnes she lingers,
Scarce moving her fingers,
When she ought to be playing Clementi.

LEONARD LIEBLING.

MUSIC AND MONEY.

The appended is reprinted from a recent issue of a London daily paper and really requires no great comment. The estate of Garcia does not reach the sum of \$22,000. It is the net total of about seventy-five years of musical activity as head of an opera company and afterward leading vocal authority sans consideration of the laryngoscope. Fortune is not favorable to the Muses when it comes to earthly goods, and musicians have not yet reported how matters stand on the other side, where they are supposed to be:

RECENT WILLS.

WILL OF SENOR MANUEL GARCIA.

The following wills have been recently proved: The Rev. Henry Willoughby Adams, M.A., aged 86, of "Normanurst," 40 Eton avenue, South Hampstead, N.W., formerly curate of Cossall, Notts, and of Sibbertoft, Northants, and for 28

years rector of Great Parndon, Essex, son of the late Dr. William Adams, LL.D., of Thorpe, Surrey, who left £1,000 to the Poor Clergy Relief Corporation, and £300 to the parish of Great Parndon, Essex, for a clock in the tower of the church and the repair and upkeep thereof, or otherwise, as may be determined, for the benefit of the parish..... £127,025

William Henry Goss, aged 72, F.G.S., F.R.M.S., of "Ashfield Cottage, Stoke-upon-Trent, Staffs, and of Barthomley, Cheshire, inventor and maker of the "Goss" china and porcelain, a well-known contributor to the art journals, who bequeathed his two old oak "Good Shepherd" chairs, two old oak cabinets, and all his collection of curios and antiquities to the mayor, aldermen, and burgesses of Stoke-upon-Trent, conditional upon their providing a room or rooms properly fitted and fitted with cases as a home for this collection within six months, and failing them to the borough of Hanley upon like conditions..... £59,603

Stephen White, aged 68, of "Oakwood," Crayford, Kent, and of 1 Royal Exchange-buildings, E.C., insurance broker, of the firm of Messrs. Stephen White and Co..... £56,825

Samuel Pitts, aged 77, of 120 London-road, Manchester, and of 4 Maple-street, St. Luke's, Southport, and late of Wilmslow, house furnisher.... £48,632

William Green, of Sharrington, Norfolk, farmer... £46,280

John William Sykes, of 7 and 8 Great Winchester-street, E.C., solicitor, who died at sea on November 18 last, intestate, and a bachelor without parent..... £24,683

Señor Manuel Patricio Rodriguez Garcia, C.V.O., aged 101, of "Mon Abri," Shoot-up-Hill, Cricklewood, N.W., the famous singing master and inventor of the Laryngoscope, who had trained among others Jenny Lind, Antoinette Sterling, Madame Marchesi, and Charles Santley, a Don of the Spanish Empire, son of Manuel Garcia del Popolo Vicente, after a famous career in Spain, Mexico, United States, Paris, and England, and who on his 100th birthday was received by his Majesty the King at Buckingham Palace, and created an Hon. Commander of the Royal Victorian Order..... £4,362

INTERESTING news comes from Berlin about two well known music critics of that city. Rudolph Buck, of the *Allgemeine Musik-Zeitung*, has accepted an offer to go to Shanghai in order to organize a chorus and orchestra there; and Max Marschall, of the *Vossische Zeitung*, has been invited to produce his opera "Aucassin and Nicolette" at Stuttgart on October 10, as a gala performance for the birthday of the Queen of Wurtemberg. These two news items no doubt will surprise New York readers greatly, but it should be remembered that in Germany all the music critics have actually studied music and know something about it when called upon to demonstrate their knowledge. Most New York critics, far from being able to conduct an orchestra or a chorus, do not even know how to conduct themselves, as has been proved by their business relations with the artists they write about. And all the composing those same critics do is when they compose themselves before going to sleep in bed or at concerts. But they are good business men, which cannot be said for the German critics.

Mrs. De Moss Charmed With Salzburg.

Looking more youthful and charming than ever, Mary Hissem de Moss, the singer, talked with a representative of THE MUSICAL COURIER about her European tour this summer. "I left New York July 20," she said, "very tired after the best season I have had. It was a relief to go aboard the ship, and as I am a good sailor, the trip rested me. We visited Hamburg, Frankfurt, Munich, Berlin, Salzburg, Vienna, Dresden, and in each of these cities I heard the best in the operatic and concert line. We enjoyed most the Mozart Festival, in beautiful Salzburg. I was in Salzburg a week, met Lilli Lehmann, had tea with her, and later saw her sister, Marie Lehmann, in Berlin. While in Munich we met Dr. Carl Dufft, who was enjoying his first free summer in many years.

"The outlook for the season now about to open under my new manager, Mr. Charlton, is excellent. I am to sing first in Cincinnati on October 25 in recital, and following that appearance have engagements for two weeks as far West as Iowa and the Dakotas. Special concerts have been booked for me in Philadelphia, Parkersburg and Pittsburg."

There's Music in My Heart Today.

BY LLOYD ROBERTS.

There's music in my heart today;
The master-hand is on the keys
Calling me up to the windy hills
And down to the purple seas.

Let Time draw back when I hear that tune—
Old to the soul when the stars were new—
And swing the doors to the four great winds,
That my feet may wander through.

North or South, and East or West;
Over the rim with the bellied sails,
From the mountains' feet to the empty plains,
Or down the silent trails—

It matters not which door you choose;
The same clear tune blows through them all,
Though one heart leaps to the grind of seas,
And one to the rain-bird's call.

However you hide in the city's din
And drown your ears with its siren songs,
Some day steal in those thin, wild notes,
And you leave the foolish throngs.

God grant that the day will find me not
When the tune shall mellow and thrill in vain—
So long as the plains are red with sun,
And the woods are black with rain.

—Outing Magazine.

Savage's Concertmaster a Queen's Protege.

One night in Rome, not many years ago, after the violinist Ysaye had played with even more than his usual brilliance, Queen Margherita sent for him from her box to extend her special congratulations. The gracious lady closed the interview by asking if there were not some favor she might extend to show her appreciation of his work.

"If your Majesty will permit," replied Ysaye, "I should like to present my best pupil, Pietro Marino, the most gifted child since Mozart."

Learning that the pupil was a native of her own Italy, Margherita sent for Marino, heard him play and at once placed at the disposal of his great teacher the necessary funds to complete his musical education. She was later rewarded by learning that Marino had won the first prize at the Royal Conservatory at Brussels.

Marino is only one of a score of soloists that have been engaged by Henry W. Savage for his Grand Opera Orchestra to accompany the "Madam Butterfly" company this season. He is to be concertmaster and first violinist under Walter Rothwell, Alfred Feith and Cornelius Dopfer as conductors, and will play the same rich-toned instrument for which Queen Margherita paid 5,000 lira and which he has used as leader of the orchestras at Milan and Naples and when he was employed as first violinist of the Mascagni Orchestra.

Although he is now twenty-four years old, Marino has the young face of a boy of sixteen. He enjoys a personal acquaintance with Giacomo Puccini, composer of "Madam Butterfly," and declares he can play from memory every note of the four great operas of Puccini. The gifted young musician is now rehearsing in New York with the company that is to give the first American performance of "Madam Butterfly" in Washington, on October 15.

Visanska in the South.

Daniel Visanska, one of the admired of New York's violinists, has just returned from a short trip to South Carolina. He visited Columbia, Rock Hill and Abbeville. Next winter the violinist will make a tour through the South. Already a number of engagements have been made. Visanska's father was on an island near Georgetown when the tropical storm swept the South Carolina coast Friday of last week, and was rescued with difficulty.

LEONCAVALLO HERE FOR TOUR.

Leoncavallo arrived yesterday on the Kaiser Wilhelm der Grosse. After sixteen months of incessant negotiations and almost insurmountable difficulties Rudolph Aronson finally succeeded in procuring a contract from Maestro Leoncavallo (the famous composer of "Pagliacci," "Zaza," "Chatterton," "Roland de Berlin," "Bohème," "I Medici," etc.) for a tournee in the United States and Canada, under the direction of John Cort and S. Kronberg.

Leoncavallo is, with Puccini and Mascagni, recognized as one of the greatest of the new school of Italian composers.

Born in Naples on March 8, 1858, the son of the Chevalier Vincent, president of the tribunal of Potenza. His mother was the daughter of the celebrated artist, Raffaele d'Auria, who decorated the royal palaces at Naples.

Leoncavallo's life was not always laid along such easy lines, and he has known genuine hardships, but because of his genius, his indomitable work, added to his good fellowship, he has succeeded in attaining his present high rank.

His musical studies began with the piano, which he learned first from a musician named Siri, and afterward from Simonetti, a teacher of some repute in Naples. In due course Leoncavallo was admitted to the Neapolitan Conservatory, where he became a pupil of Cesi, for the piano; of Ruta, for harmony, and of Rossi, for composition. At the age of eighteen he left the Conservatory with a diploma of "Maestro" and began his first opera. The subject was the tragic story of "Chatterton," the libretto being an adaptation of Alfred de Vigny's well known drama. The young composer then went to Bologna, where he completed the opera and arranged for its production, but at the last moment the impresario decamped, leaving the unfortunate composer penniless.

In desperation Leoncavallo was compelled to undertake any work that would keep him from starvation. He gave lessons in singing and piano playing, and even played accompaniments at concerts in various cafés. In the latter capacity he visited England, France, Holland and Germany, and going even as far as Cairo. After many years of traveling he returned to Italy and presented himself to Ricordi (the music publisher in Milan) with the scenario of a vast trilogy dealing with the history of the Renaissance in Italy, for which he had already completed the libretto of the first section of "I Medici." The latter was accepted and in a year Leoncavallo had finished the music.

For three years he waited vainly in the hope of seeing his opera produced, and then betook himself in despair to the rival publishing house of Sonzogno. Here he was well received, and for this firm he wrote his two act opera "Pagliacci," which was produced at the Teatro dal Verme, Milan, on May 21, 1892, with tremendous success. Leon-

cavallo's name soon became famous throughout Italy, and on November 10, 1893, his "Medici" was produced at the Teatro dal Verme.

Leoncavallo's early opera, "Chatterton," was finally given at the Teatro Nazionale, Rome, on March 10, 1896; his "La Bohème" at the Teatro Della Fenice, Venice, on May 6, 1897, and "Zaza," an adaptation of the well known play by Berton and Simon, was produced at the Teatro Lirico, Milan, on November 10, 1900, and has subsequently been performed with great success in Germany, France and Holland.

In response to a commission of the German Emperor, Leoncavallo composed "Roland von Berlin," which has been enthusiastically received in Berlin and Naples.

In operas of the type of "Zaza" and "Pagliacci" his strong feeling for theatrical effect serves him well. He is an expert musician; his orchestration is always clever and appropriate, and his mastery of modern polyphony is undeniable.

Besides excerpts from "Zaza," "Pagliacci," "Roland von Berlin" and other operas, the maestro will conduct at his first concert in America, at Carnegie Hall, New York, on Monday evening, October 8, his famous "Ave Maria,"



RUGGERO LEONCAVALLO.

dedicated to Pope Pius X, and his new march, "Viva l'America," dedicated to President Roosevelt.

In addition to the orchestra of sixty-five from La Scala, Milan, the following lyric artists have been engaged for the Leoncavallo concerts: Mmes. Rizzini, Ferrabini and Marelli; MM. Barbaini, Perya, Bellati and de Ferran; Signor Solari, assistant conductor.

Sight Singing and Ear Training.

Eva B. Deming, the teacher of sight singing and ear training, and her assistant, Miss Bertis, teacher of piano, have begun their work at their studios at the Hotel Walton, 174 West Seventieth street. Having studied under the best teachers at home and abroad, and having visited the schools in the United States, England, France, Switzerland and Germany, Miss Deming knows what is practical and necessary in her specialty. She knows the needs of vocalists and instrumentalists and she has arranged her work so that the beginner will soon learn to sing difficult music at sight and, what is almost as important, learn to understand music intelligently. Miss Deming's work includes the study of intervals, chords, major and minor and chromatic, diction, time and rhythm, sight singing from staff notation in major and minor keys. The choral classes for advanced pupils afford opportunity to put the knowledge of singing into practice, and to become familiar with the best choral compositions. The normal class in sight singing and choral music for teachers in private and public schools, and the normal course for piano teachers, includes ear training and the art of teaching. During the season Miss Deming and Miss Bertis will have small classes for children.

Sans-Souci Will Play.

Louise Finkel will have an interesting vocal recital in her Broadway studios at 4:30 Friday, October 5. Miss Bell, one of the advanced students of the school, gives the recital. Among the attractions will be a group of songs by Gertrude Sans Souci, favorably known as a song composer as well as organist. The composer will be present and will accompany the singer.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.**Mrs. H. H. A. Beach.**

Ah, Love, But a Day. (Song.) Mr. William Lavin, Ypsilanti, Mich.
Ah, Love, But a Day. (Song.) Miss Dymond, Grand Haven, Mich.
Ah, Love, But a Day. (Song.) Miss Hazel Clement, Grand Rapids, Mich.
Chanson d'Amour. (Song.) Mrs. Adah Markland Sheffield, Jacksonville, Ill.
Chanson d'Amour. (Song.) Miss Rebecca Cutter, Boston, Mass.
Chanson d'Amour. (Song.) Mme. Evta Kileski Bradbury, Melrose, Mass.
Ecstasy. (Song.) Miss Fredericka Argersinger, Denver, Col.
Ecstasy. (Song.) Miss Norma Schob, Dubuque, Ia.
Fairy Lullaby. (Song.) Miss Alice Ethel Webb, Syracuse, N. Y.
In Autumn. (Song.) Miss Rebecca Cutter, Boston, Mass.
I Send My Heart Up To Thee. (Song.) Mary Adelaide Gescheidt, Toronto, Can.
Wouldn't That Be Queer? (Song.) Miss Grace L. Landon, Galesburg, Ill.
June. (Song.) Mary Adelaide Gescheidt, Toronto, Can.
The Year's At the Spring. (Song.) Mlle. Florence Stevens, Paris, France.
The Year's At the Spring. (Song.) Miss Nellie Widman, St. Louis, Mo.
The Year's At the Spring. (Song.) Miss Louise Leimer, New Bedford, Mass.
The Year's At the Spring. (Song.) Miss Louise Leimer, Salem, Mass.
The Year's At the Spring. (Song.) Miss Sallie Duncan, Birmingham, Ala.
The Year's At the Spring. (Song.) Miss Evelyn Giddings, Syracuse, N. Y.
The Year's At the Spring. (Song.) Mrs. J. M. Lang, Seattle, Wash.
The Year's At the Spring. (Song.) Miss Estelle Harris, New York City.
When Soul is Joined to Soul. (Song.) Maude Fenlon Bollman, Davenport, Ia.
Cavotte Fantastique. (Piano.) Mr. Orton Bradley, Leeds, England.
Scottish Legend. (Piano.) Mr. Orton Bradley, Leeds, England.
Romance. (Violin and Piano.) Mr. A. E. Dunford, Leeds, England.

George W. Chadwick.

Before the Dawn. (Song.) Mr. John Young, Rockville Centre, L. I.
Before the Dawn. (Song.) Mr. John Young, Brooklyn, N. Y.
Before the Dawn. (Song.) Mr. James H. Rattigan, Boston, Mass.
Before the Dawn. (Song.) Mr. William Lavin, Ypsilanti, Mich.
Gay Little Dandelion. (Song.) Marie Louise Githens, New York City.
I Said to the Wind of the South. (Song.) Miss Adeline Kiene, DeBouque, Ia.
Nocturne, Up To Her Chamber Window. (Song.) Mr. John Young, Brooklyn, N. Y.
Nocturne, Up To Her Chamber Window. (Song.) Anthony McNichol, Philadelphia, Pa.
Oh, Let Night Speak of Me. (Song.) Mr. Herbert Miller, Peoria, Ill.
Sweetheart, Thy Lips Are Touched With Flame. (Song.) Miss Maude J. McIntosh, Galesburg, Ill.
Sweetheart, Thy Lips Are Touched With Flame. (Song.) Mr. Forrest Rutherford, Denver, Col.
Sweetheart, Thy Lips Are Touched With Flame. (Song.) Miss Beatrice Walden, Philadelphia, Pa.
The Danza. (Song.) Miss Rebecca Cutter, Boston, Mass.
The Lily. (Song.) Mrs. Mary Fleming Meek, Knoxville, Tenn.
Thou Art So Like a Flower. (Song.) Anthony McNichol, Philadelphia, Pa.
Thou Art So Like a Flower. (Song.) Miss Maude J. McIntosh, Galesburg, Ill.
Thou Art So Like a Flower. (Song.) George Raymond, Seattle, Wash.

Arthur Foote.

Constancy. (Song.) Miss Celestine Cornelison, Boston, Mass.
Constancy. (Song.) Miss Grace L. Landon, Galesburg, Ill.
I'm Wearing Awa'. (Song.) Mme. Sembrich, New York City.
I'm Wearing Awa'. (Song.) Miss Louise Leimer, New Bedford, Mass.
I'm Wearing Awa'. (Song.) Miss Louise Leimer, Salem, Mass.
An Irish Folksong. (Song.) Miss Paulus, New York City.
An Irish Folksong. (Song.) Miss Ella M. Clark, Dedham, Mass.
An Irish Folksong. (Song.) Mme. Evta Kileski Bradbury, Melrose, Mass.
Love Me If I Live. (Song.) Mme. Stella Brazzi, Chicago, Ill.
Love Me If I Live. (Song.) Miss Sarah B. Kinsey, Grand Rapids, Mich.
Love Me If I Live. (Song.) Miss Luella MacDonough, DeBouque, Ia.
O, Love, Stay By and Sing. (Song.) H. A. Stevens, Boston, Mass.
The Eden Rose. (Song.) Miss Celestine Cornelison, Boston, Mass.

Margaret Ruthven Lang.

Day Is Gone. (Song.) Miss Laura Dean, Syracuse, N. Y.
The Bird. (Song.) Miss Laura Dean, Syracuse, N. Y.
The Hills o' Skye. (Song.) Paul Dufault, New York City.
Irish Love Song. (Song.) Miss Ruby Peterson, Denver, Col.
Nonsense, Rhymes and Pictures. (Songs.) Miss Eleanor F. Russell, Galesburg, Ill.
Nonsense Rhymes and Pictures. (Songs.) Maude Fenlon Bollman, Davenport, Ia.
Oriental Serenade. (Song.) Miss Helen Forsythe, Seattle, Wash.
Summer Noon. (Song.) Miss Margaret Jenkins, Seattle, Wash.

Frank Lynes.

Dearie, O! (Song.) Miss Isabelle Stevens.
If All the Dreams We Dream, Dear. (Song.) Miss Marguerite Robinson, Des Moines, Ia.
June Roses. (Song.) Miss Lillian Dewe, Leeds, England.
Ma Honey. (Song.) Miss Elsie Lincoln, Des Moines, Ia.
My King. (Song.) Prof. Geo. H. Rowe, Ennis, Tex.
Spring Song. (Song.) Miss Hazel Wightman, Des Moines, Ia.
Sweetheart, Sigh No More. (Song.) Miss Goldie Corrin, Des Moines, Ia.
When Love Is Done. (Song.) Edward G. Rose, Lancaster, Pa.
Scherzino. (Piano.) Annabelle Wallace, Des Moines, Ia.

Edward MacDowell.

Long Ago, Sweetheart Mine. (Song.) Mrs. Francis Wellman, New York City.
Long Ago, Sweetheart Mine. (Song.) Corinne Rider-Kelsey, Jersey City, N. J.
A Maid Sings Light. (Song.) Miss Christine Miller, Pittsburg, Pa.
My Jean. (Song.) Miss Louise Blush, Chicago, Ill.
To the Golden Rod. (Song.) Mrs. Francis Wellman, New York City.
Thy Beaming Eyes. (Song.) Edward G. Rose, Lancaster, Pa.
Idyll, in B flat. (Piano.) Miss Laura Mae Webster, Auburn, Me.
Scottish Poem. (Piano.) Ruth van Atta, New York City.
To a Wild Rose, from Woodland Sketches. (Piano.) Lawrence Allen, Monmouth, Ill.
To a Water Lily, from Woodland Sketches. (Piano.) Lawrence Allen, Monmouth, Ill.
To the Sea, from Sea Pieces. (Piano.) Mr. Orton Bradley, Leeds, England.
"Song," from Sea Pieces. (Piano.) Mr. Orton Bradley, Leeds, England.
Scottish Poem. (Piano.) Lina Walden Gallan, Chicago, Ill.
Shadow Dance. (Piano.) Mme. Julie Rive-King, Peoria, Ill.
Witches' Dance. (Piano.) Miss Marion L. Adams, Chicago, Ill.

MILWAUKEE'S MUSIC AND MUSICIANS.

Something About the Present Generation of Artists and Teachers Who Are Doing Much to Elevate the Standard of the City's Music.

BY E. A. STAVRUM, CORRESPONDENT OF THE MUSICAL COURIER.

Milwaukee undoubtedly has a great future as a musical center, and to judge by the rapid strides made here in music in the past decade, it will not be many years before this city's able musicians will be universally famous.

The present generation of singers, pianists, teachers and composers are an energetic and most talented contingent of the city's musical activities and their efforts to raise the standard of music in Milwaukee are meeting with great success. Music lovers, too, are aiding the local talent with heartfelt interest and support, and so widespread is the cultivation of music in the city, so genuine in its way is the general appreciation of it, and so high the ideals which have been impressed by these local educators and leaders in music, that the possibilities for a deeply rooted, well supported musical life in Milwaukee are of the greatest.

The public musical organizations of Milwaukee, in which so much musical activity finds a vent, number into the several hundreds. Of these, far the greater number are choral societies, due largely to the fact that so great a proportion of the population is foreign born. But the song and singing clubs are the fountain source and foundation of all music, and the faithful attendance therefore of hundreds of our citizens on these societies throughout the year lays a very broad and solid basis for Milwaukee's music life of the future.

The oldest of these societies is the Milwaukee Musical Society, with an active and honorable career of over fifty years to its credit. The present leader is Hermann Zeitz, a violinist and conductor of stirring musicianship with a very decided gift for conducting.

The A Capella, though a much younger society, has of late years been forging right to the front. Under the leadership of Franz Salbach the society has twice given very successfully the "St. Matthew's Passion" of Bach entire. The performance given the last season, with George Hamlin as the leading soloist, commanded attention all over the country. It was really an epoch-making performance for music in the West. The "St. Matthew's" will be performed again this year on even a larger and a more complete scale. The society will also present Haydn's "Creation" on an equally grand scale.

The Arion and Cecilian Society, a mixed chorus, singing in English only, is the Mendelssohn-Handel-Haydn Club of Milwaukee. Daniel Protheroe is the conductor. The society presents each year, during the Christmas holidays, Handel's "Messiah." Some other oratorio is given each year, and a third concert of smaller works. The club has been very successful in bringing the great prima donnas here, Calvé, Fames and Melba all having been here under its management.

The Milwaukee Männerchor, under the leadership of Albert Kramer, has of late years done work that must rank with the highest standards of männerchor singing. This society was for a number of years under the leadership of Hugo Kaun. The society has recently followed a plan of introducing at each concert some great artist of renown. De Pachmann appeared here twice in one season with them.

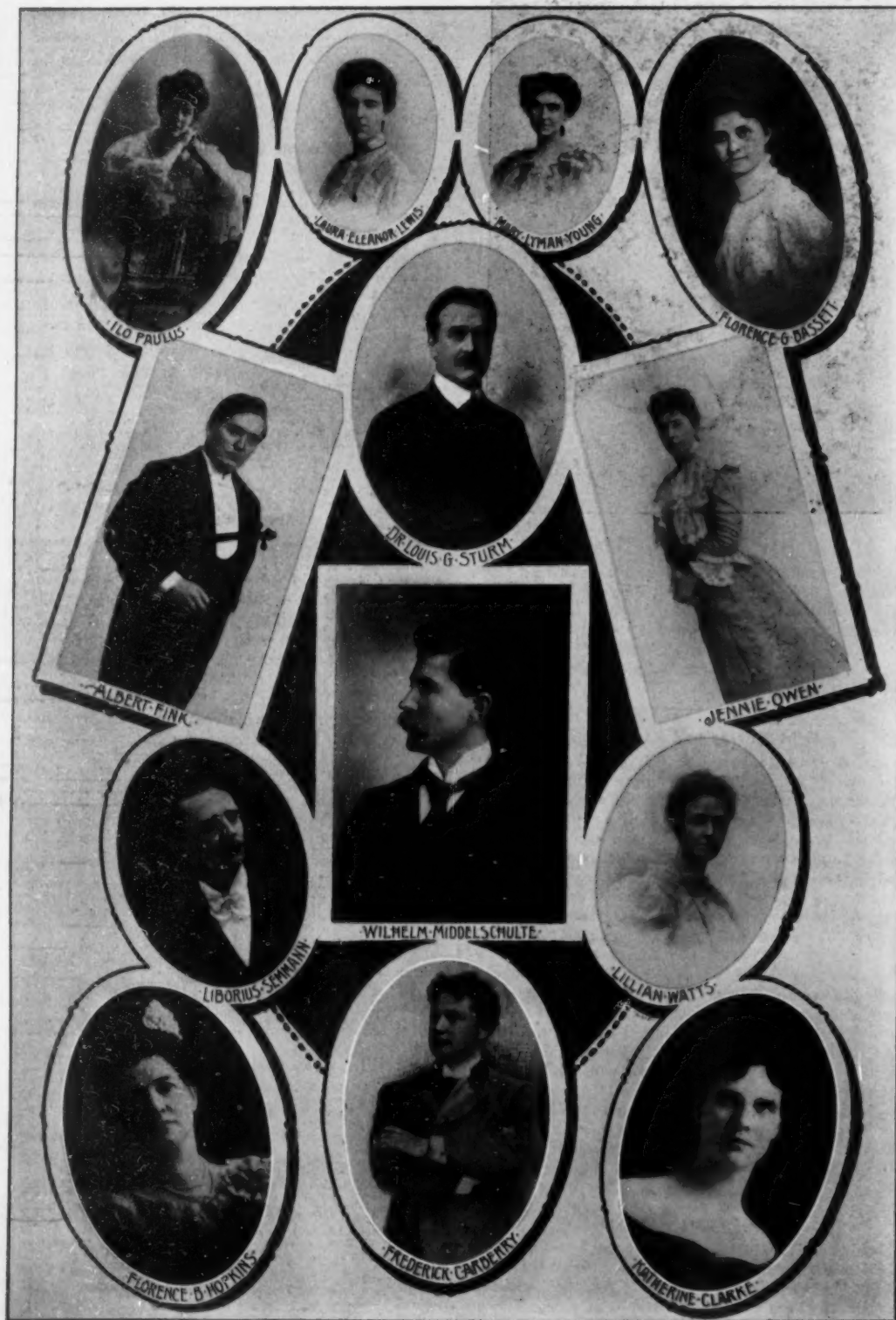
The Milwaukee Lyrics is a chorus of fifty or more male voices which is steadily growing in popularity and in musical importance. It is constantly in demand, and never fails to give satisfaction. The club program of last season was of a commanding order, both in content and in style of presentation, due credit for which must be accorded to its able conductor, Daniel Protheroe.

The instrumentalists of the city have organized for the sake of promoting orchestral music and mutual good fellowship into the Aschenbrödel Club, now entering on its fourth year. This club comprises the sum total of the best of Milwaukee orchestral material. Its really excellent symphony concerts, under the leadership of Hermann Zeitz, Christopher and Hugo Bach, are the basis of our hope for a permanent symphony orchestra. The last concert, conducted by Hugo Bach, set a new standard of local orchestral achievement. The composer list of the program—Elgar, Dvorák, Beethoven, Svendsen, Tschaiakowsky, Humperdinck ("Hänsel und Gretel" Vorspiel), and Wagner—will give some idea of its scope and value. The program was given with a finish and brilliancy that was most stirring and satisfying. All in all it was an event never to be forgotten in local musical annals.

These societies are but the leaders of their respective types. The trend is constantly to higher standards, inter-society rivalry adding not a little to this end. The aim to strive for in this connection is, of course, to harmonize and to unite all these active and beneficent elements in the common high purpose—that of the maintenance of a great symphony orchestra under some great conductor to set the standard for musical taste and to discipline, to educate and to elevate the music life of the community. The hope of any one man contributing the funds necessary to this end seems all but hopeless. It may be better so. As our magnificent Public Library, our beautiful public parks, and our newly projected \$500,000 Auditorium have come from public contributions and enterprise, so will it be, in all likelihood, with our permanent symphony orchestra. What we need is not so much a Colonel Higginson to endow, as a Theodore Thomas to direct and inspire.

But however strong and alive the adult musical activities of our city are, the great hope for a great future in music lies still in adolescent and younger blood. Along educational lines, Milwaukee is unusually strong—not only in its many individual teachers and schools of music of distinct merit, but also in a system of public school instruction in music that bids fair to be a model for all cities. Though but lately instituted, it is already bringing excellent and tangible results. This work that Frances E. Clark, the superintendent of public school music, is doing, is so important, and we believe, of so wide and intense an interest educationally, that we shall leave its consideration for a separate article. Suffice it to say that the growing generation will be in no danger of not knowing the dollar sign from the sign of the treble clef—and that is no small gain.

Of individual educators in the highest sense of that word, there are three men who for long-continued, faithful and excellent service in establishing and maintaining high standards for music in Milwaukee, deserve a first and



GROUP OF THE WISCONSIN CONSERVATORY OF MUSIC TEACHERS.

dominant mention. These are Christopher Bach in the field of the orchestra, Julius Klauser in that of the piano and Eugene Luening in that of choral music. All alike have devoted their lives earnestly and disinterestedly to the cause of their art.

Christopher Bach came to this city in 1857, from Germany, and has remained here faithful to his post ever since. When the contrast is drawn between the utter barrenness of music in the Milwaukee of '57 with the wealth of music which the young Kapellmeister and opera director had enjoyed in his own native land when Wagner and Verdi were setting the world afire, we may realize in some degree the void and the heartaches that must have been his to fill and to overcome. Wisely meeting conditions here, Christopher Bach began to enlighten popular taste by persisting in mingling the "classic" with the "popular," so far as possible refining and elevating the latter. Over forty years of uninterrupted service in giving the Sunday afternoon concerts at the Turner Hall, in which high class music holds the place of honor, has certainly left permanent and beneficent impress. A symphony concert of the commanding order of the last given by the Aschenbroedel Club under the directorship of the veteran conductor's own son, Hugo Bach, was only made possible by this man's long, faithful, courageous service.

Julius Klauser comes next in length of service, having been here since the early seventies, and the high esteem in which he is universally held gives him a place of peculiar honor and merit. While his influence has been exerted almost entirely through the personal contact of the studio, he has perhaps for this very reason been the better able to maintain an uncompromising stand without yielding a single iota from his ideals of the art. Influence thus exerted makes all the deeper impress and gives in time a very decided uplift to musical taste and aspiration. Educator, musician and scholar all in one, Julius Klauser stands for music as an art of the highest calling, endowed with as broad and vital functions, both ethically and aesthetically, as the great sister arts. Bach and Beethoven and Wagner are one with Phidias and Michael Angelo and Shakespeare—this is his message.

Eloquent witness to the loyalty of his pupils to him and to his teachings is the Upmediate Club. This club, so-called from the name given the upleading tones in Mr. Klauser's "Septonate," is made up of pupils of his, active or passive, and it studies intensively each year some carefully selected and well planned subject. In addition are given a number of piano programs. The "Annals" of the club, published at the end of the first decade of its existence, is a distinctly valuable pamphlet because of the piano repertoire there listed for study-subjects and their accompanying bibliographies. Among the members of this club who, in a professional way, are endeavoring to carry out the ideals of their teacher are Adeline T. Ricker, Josephine Holstein, Alice Stone, Anna Suckow, Ella R. Smith and Odin Renning, the two last mentioned this year pursuing their studies in Berlin. Surely Julius Klauser is himself worthily carrying out the ideals of his father, the late distinguished Karl Klauser.

Eugene Luening's peculiar field has been that of chorus leading and voice. His name is closely associated with the Milwaukee Musical Society, of which he was for over twenty-five years a most successful leader. Mr. Luening is endowed with the very highest ideals of musical interpretation, and possesses furthermore the power to impress these on a chorus and to infuse it with something like real intelligence and temperament. Bruch's "Die Glocken," given under his leadership by the mass chorus with the Theodore Thomas Orchestra at the Saengerfest held here two years ago, will long be remembered as a masterly and noteworthy performance. Prominent among Mr. Luening's many pupils is Emma Felix, at present very successfully entering on an operatic career in Weimar.

The Wisconsin Conservatory of Music and the Wisconsin College of Music.

Oldest and largest among the many excellent schools of music in Milwaukee are the two institutions, the Wisconsin Conservatory and the Wisconsin College of Music. The first meets the needs of the East Side, the latter of the West. After working together under one management for several years, it was found wiser to have each under an independent management. This separation was accomplished in the most amicable manner and the two institutions are today on the best terms of friendly rivalry.

The Wisconsin Conservatory of Music, in keeping with its entrance into splendid new quarters in the Stephenson Building, presents its prospectus for the coming season in an artistically made up catalogue, clearly and concisely setting forth the "facts" of its curriculum and the many special advantages offered by this now well established and highly respected institution. The executive board of the school are all men of means and of recognized business ability, devoting what time and energy they can to furthering in a practical way the cause of good music in Milwaukee. John H. Frank, president and general manager, is a retired business man, who after a successful business career is now devoting the greatest share of his

valuable time and energy toward building up this institution. Actuated by a keen and intelligent appreciation and love of music, and possessed of unquestioned business ability and integrity, Mr. Frank is pre-eminently the man for a position of such great importance. The constant and healthful growth of the Conservatory ever since its inception in '99 bears eloquent testimony to this statement. In excellence of faculty, in elegance and completeness of quarters, in number of pupils, drawn, not only from Wisconsin, but from the furthest limits of the United States, the Wisconsin Conservatory stands unsurpassed among the music schools of the Northwest.

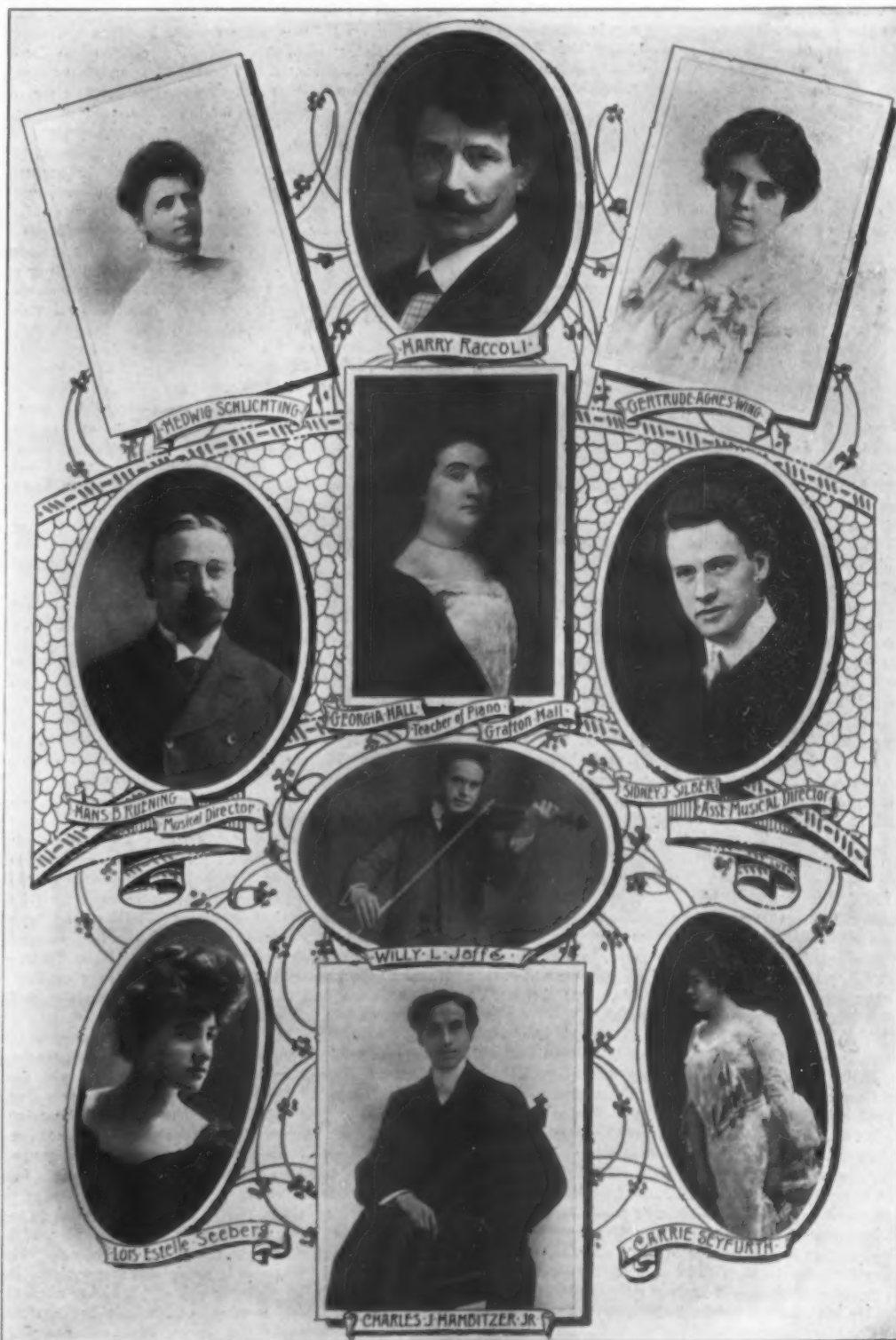
The new quarters of the Conservatory, occupying two entire floors of the new Stephenson building, on Mason and Milwaukee, were planned especially for the housing of this excellent music school. The studios, all sunlit, of good size and well appointed, are completely insulated in sound by specially constructed walls, cement floors, vestibules and double doors. The recital hall is two full stories in height, of ample dimensions in length and breadth. It seats easily 550 people. Leading from the main corridor and almost surrounding the hall is a private promenade, which is really the vestibule of the hall. This is connected by two broad doorways through which the hall can be vacated in two minutes without rushing. The lighting is one of the great charms of the hall, being en-

tirely by the indirect or reflected lighting system, so restful and pleasing to the eye. The stage is furnished with two grand pianos and a three manual pipe organ, built especially for the Conservatory under the supervision of William Middelschulte, the great organist, who is a member of the faculty.

Among the special advantages offered by the Conservatory are conservatory and faculty concerts, pupils' recitals, chamber music concerts, lectures on the "History of Music," a musical library of several hundred volumes, sight reading and singing classes, and instrumental ensemble classes. Throughout the season pupils enjoy special rates of admission to almost all the important concerts.

The board of musical directors is composed of the following: Wilhelm Middelschulte, Hans Bruening, Louis Gerard Sturm, Mrs. Norman Hoffmann, Sidney J. Silber, Jennie Owen, Albert Fink, Lillian Watts, and Edith Rose Weil.

William Middelschulte holds a place of acknowledged pre-eminence among the organists of today, and the Wisconsin Conservatory and the entire community are undoubtedly benefited musically by having the services of this great musician. Striking proof of the value set on these services was given in the tempting offer recently made to Mr. Middelschulte by the Pittsburgh Orchestra management, which, happily for music in the Central



MEMBERS OF WISCONSIN COLLEGE OF MUSIC FACULTY.

West, he decided to refuse. The conservatory will, next year, have this great teacher's services in organ and theory and composition on Monday and Tuesday of each week.

Hans Bruening, of whom a lengthier notice is given elsewhere, as the head of the friendly twin rival of the Wisconsin Conservatory—the Wisconsin College of Music—is also a teacher of a large class in connection with the former school. It is surely a happy sign of future harmony in the efforts being made for the musical advancement of our community and State that Hans Bruening, the director, and the assistant director, Sidney J. Silber, who also will be spoken of later in that connection, both have large classes in the rival Wisconsin Conservatory.

Dr. Louis Gerhard Sturm, head of the department of history of music, etc., received his early training in this country at the Cleveland Conservatory of Music, where he also taught for eight years. The masters, Reinecke, Kwast, Knorr and Riemann, gave him his training abroad, which training was made all the more valuable by practical work in teaching under their supervision, and by considerable concert playing in public. Dr. Sturm makes a specialty of lecture recital work more or less historic in setting. Among his most recent compositions are two songs in which he has given two poems by his wife, Elizabeth zur Rhanek-Sturm, a tone setting in perfect keeping with the deep poetic beauty of the words.

Both songs have distinctive merit and should not be overlooked by singers seeking songs that are really worth while. They are op. 22 and op. 27, respectively (Kaum Edition), and they thoroughly arouse one's interest in the other "opera" of this evidently gifted composer.

Jennie Owen.

Among the vocal teachers of Milwaukee, Jennie Owen has a place of acknowledged importance. Beginning her studies as a child with her father, Miss Owen studied continuously for a long period of years with Giovanni Lamberti, Dresden; Edith Wynne, in London; Cappiani, in New York, and with Marguerite Hall's mother, a famous vocalist of Boston. Miss Owen took lessons daily from these great teachers, thus becoming literally steeped in the principles of voice culture and voice placing, her favorite field. Among Miss Owen's pupils are Katherine Clarke, Mary Lyman Young, Edward Strong, Miss Chevrier, Miss Putney, of Waukesha, and Mary Latham, of Minneapolis. Emma Abbot, a niece of the distinguished prima donna, has recently been studying with Miss Owen with most promising success.

Albert Fink's four years in Joachim's Hochschule in Berlin, four in the orchestra under Thomas in Chicago, and two with Walter Damrosch in New York, form the basis of his excellent preparation for fulfilling the duties as head and director of the department of violin in the Conservatory, which position he has held since its organization in 1899. The leadership of the Conservatory orchestra class is in his hands, and Mr. Fink also devotes much time and attention to ensemble and solo work.

Lillian Watts is the head of the normal department of public school music of the Conservatory. She has had long practical experience in this special work, and is therefore an intelligent as well as a most zealous worker in this good cause. She is making her influence felt throughout the State. Any further notice of Miss Watts' work we would defer to a later article on public school music in Milwaukee.

Liborius Semmann by quiet, conscientious, painstaking work as teacher and composer, is winning for himself a sure place among his musical confrères here. He was a pupil on the piano of William Boeppler, and in theory and composition of Hugo Kaum. Mr. Semmann's class of pupils at the Conservatory is always a large one. The theoretical branches include harmony, counterpoint, canon, fugue and free composition. His own piano compositions (published by the Wm. A. Kaum Music Company), besides being intrinsically valuable musically, are both playable and—music teacher, take note—decidedly teachable. One sketch, "Ye Olden Times," is a remarkably happy hit.

One of Mr. Semmann's pupils, Ilo Paulus, is now teaching piano in the Conservatory, having been associated with the institution since its organization, first as pupil under Mr. Semmann, and of recent years as a teacher.

Frederick Carberry, of Chicago, though devoting but a portion of his time to Milwaukee, has very surely and very rapidly established himself as a vocal teacher of rare ability and success. The Wisconsin Conservatory has made a distinct acquisition to its faculty in securing him for its vocal department. Among Mr. Carberry's pupils here who have received marked recognition are Mrs. Guy Bevier-Williams, whose success is elsewhere recounted. Mr. Carberry's repertory for concert and oratorio work is very extensive, and his record of achievement in these lines is one to be proud of. He is at present soloist and director of the music at the Christian Science Church.

Katherine Clarke is a singer who, nobly endowed by nature, has, by strenuous effort and untiring devotion to her art, obtained a high degree of artistic perfection. Miss

Clarke studied four years with Jennie Owen, and attributes much of her proficiency to this teacher's excellent methods in voice placing and tone production. Her later work was carried on in New York. Miss Clarke has had long experience in the best choirs of the city, at present being alto in the quartet of the Immanuel Presbyterian and the Temple Emmanuel. Miss Clarke's repertory is especially strong in oratorio and sacred music, and she has appeared here with success with the Arions and the A Capella in "The Messiah" and the "Samson." Her voice is a rich contralto of exquisite beauty. Miss Clarke's singing is always thoroughly artistic, while her charming personality gives it a grace and power of appeal that is all her own.

The Wisconsin Conservatory possesses in the person of Florence B. Hopkins, harpist, one of the very foremost artists on that instrument in the country. She wins enthusiastic approval wherever she appears and is invariably pronounced a "complete mistress of the harp." The Chicago Record-Herald said: "Mrs. Hopkins, in her mastery over the harp, made that instrument a revelation to all who heard her." And Channing Ellery, after her several successful appearances here with his famous band, wrote a special letter of warmest congratulation and praise for her "excellent work on that most difficult of instruments, the harp." Mrs. Hopkins plays the harp in the Aschenbrödel and the Bach Symphony Orchestra, and appears often in concerts and musicales, and always with deserved success. She is also a successful teacher.

Laura Everest Lewis' early training in piano was with Anna R. Robinson, of this city. Later entering the Conservatory, she graduated under Mrs. Normann Hoffmann. Miss Lewis is now entering upon her fifth year as a member of the faculty, teaching a large and constantly growing class.

Mary Lyman Young is the possessor of a beautiful mezzo-contralto voice, rich and of sympathetic quality, which she uses with the skill of a highly talented and well schooled singer. In addition to holding two of the best choir positions in the city and devoting considerable time to teaching, Miss Young meets many engagements for recital and concert work, a field in which she never fails to please. As an example of this: The remittance sent her for a recent engagement she found to be double the amount agreed upon—a mark of appreciation surely as extraordinary as it was flattering. Miss Young's studio is Room 68 of the Mack Block.

Florence Basset has been connected with the Wisconsin Conservatory of Music since the beginning of this prosperous institution. She was one of the graduates in the class of 1901-02, having received her instruction with J. Erich Schmaal. Being equipped with good training and musical intellect, she had soon started her successful work and is one of the ablest teachers of the institution. She can pride herself on being splendidly productive of good results with her large class of pupils.

The Wisconsin College of Music.

Provided with a faculty which includes some of the best musicians and teachers of Milwaukee, and occupying an entire building especially planned and built for its use, the Wisconsin College of Music has well merited its career of uninterrupted success. The college was organized in 1899 in conjunction with the Wisconsin Conservatory, and the very promising enrollment the first year of 450. It has now a faculty of fifty-five, seventeen instructors being in piano alone. This does not include the entire faculty of the branch at Fond du Lac, where the School of Music at Grafton Hall is maintained as a branch of the college, enjoying the same privileges and the advantage of the same tutelage with the larger institution here, the teachers apportioning their time between the two in a manner to best meet the needs of both. Mozart Hall, the home of the college in Milwaukee, is most conveniently and beautifully situated on Grand avenue, just where down and up town meet. Facing as a sort of court of honor the beautiful Grand Avenue Park are the magnificent Public Library Building, the Deutscher Club with its attractive grounds, and St. James' and Calvary Churches, both imposing and beautiful edifices.

The curriculum of the college covers all the branches of a complete musical education. Every instrument is taught, as well as theory, composition, musical history and the foreign languages. The college commendably offers free scholarships to a limited number of talented and deserving pupils who have no means to procure a musical education. Constant endeavor is made to help its students and graduates to secure positions for teaching and engagements for public performance.

Hans Bruening, the president and director of the college, is a finished and mature pianist of a high order, with a brilliant record already to his credit, and happily with a long record of usefulness in music still to complete. A Berliner by birth, he naturally gained his higher musical education at the Royal Academy of Music in Berlin, after which he appeared upon the concert stage, accompanying even such great artists as Joseph and Amalie Joachim, Carl Halir and Robert Hausmann. After study later with Bernhard Stavenhagen at Weimar, he made a four years'

tour of Eastern and Northern Europe in company with Charles Gregorowitsch and Lillian Sanderson, playing before many of the crowned heads and princes of the blood, from whom he was the recipient of many handsome and valuable gifts. His career in America, though devoted more to teaching, has been marked by a number of public appearances of signal success. One was an appearance as soloist in a Beethoven program with the Chicago Orchestra under Theodore Thomas. The sterling conductor had been won by the high order of a performance of Mr. Bruening's in concert, and the engagement to play with the orchestra followed.

Mr. Bruening's ability as a teacher has material proof in the capacity size of his classes at all times, and in the marked success of a number of his pupils, notably Sidney Silber, now assistant musical director of the college, and Arthur Shattuck, pianist, who will concertize in this country the coming season—both of them later—we had almost said "favorite"—pupils of Leschetizky in Vienna. Mr. Bruening has classes in the Wisconsin Conservatory of Music, the friendly twin brother to the College of Music, and at the Grafton Hall branch in Fond du Lac.

Sidney J. Silber, assistant musical director of the Wisconsin College of Music, after thorough preparation under Hans Bruening, spent four years of study abroad under Professors Heinrich Barth and Ernst Jedliczka, of Berlin, and under Theodore Leschetizky, of Vienna. A musician through and through, endowed with temperament and a genuine and dignified love for his calling, and thereto splendidly equipped both in technic and in theory, Mr. Silber easily takes rank among the very foremost of the younger Milwaukee pianists and teachers.

Willy L. Jaffé, head of the violin department of the college, both in Milwaukee and at the Fond du Lac branch, holds an enviable position among the violinists of the city and State. Possessed of splendid technic, he is also very decidedly a musician of temperament and fine musical feeling, and when at his best is a master of his instrument. His studies abroad were with Florian F. Zajic and César Thomson. Under the latter he won a first prize in competition. Mr. Jaffé's public appearances are always enthusiastically welcomed, and his renditions of the great concertos bear the stamp of a highly talented and matured artist. In Bach, Corelli, and the ancients, ever modern, he is especially pleasing. As music critic for the Milwaukee Herald Mr. Jaffé invariably shows discernment, good judgment and fairness.

A pupil of Mrs. Stacey Williams, of Chicago, George Sweet, of New York, and Shakespeare, of London, Lois Estelle Seeborg has acquired a remarkably complete training for the successful teaching of singing. That this training and Mrs. Seeborg's natural gifts have achieved the success they deserve, her positions as head of the vocal department of the Wisconsin College of Music, member of the faculty of the Bush Temple Conservatory of Chicago, and teacher of voice in the Stevan Seminary of the same city, give ample proof.

Charles J. Hambitzer, Jr.

Charles J. Hambitzer, Jr., in the varied activities of violinist, pianist, teacher and orchestra conductor, is one of the most active and widely known of local musicians. In composing, Mr. Hambitzer has done considerable work, an opera and numerous compositions for violin, strings and voice being included in his catalogue. His interest this season will be largely centered on the coaching of a talented young violinist of sixteen, a Jewish refugee from Russia, Calmon Lubowski by name. The interest of Martin A. Marks, of Cleveland, was stirred at hearing him play, and he, with Mr. Hambitzer, realized the extraordinary talent of the boy. Complete arrangements were forthwith made by Mr. Marks and others, generously providing for the continuation of his studies. Mr. Hambitzer will bring the young violinist out in concert toward the end of the season and promises great things for him.

Georgia Hall.

Georgia Hall has been appointed head of the piano department of Grafton Hall, Fond du Lac, by Mrs. B. Talbot Rogers, the director of that branch of the Wisconsin College of Music. Miss Hall was a pupil of Joseffy in New York, and taught under him for three years. She has just returned from Berlin, where she was a pupil of Carreño for three years, receiving there good criticisms for her public appearances. Carreño spoke of her as "a splendid pianist, and as one of the most accomplished girls I have in my long experience had the pleasure of knowing."

Harry Raccoli is a singer bound to succeed, because of the thoroughness and extent of his musical training. Receiving his early education in Berlin at the Royal Academy of Music, where he enjoyed the dearly won honor of a free scholarship, he became later a favorite pupil of Prof. Felix Schmidt, the celebrated teacher of Arthur van Eweyk and others. As an exponent of the famous Stockhausen method, he is especially successful in tone placing, correct breathing, enunciation and fine vocalization. In

all Mr. Raccoli's public appearances here he has had instant and unmistakable success and is a decided acquisition to Milwaukee's and Wisconsin's musical life.

Hedwig Schlichting studied music with Eugene Luening, winning under him a gold medal. Later she studied with Otto von Gumbert, and finished under the tutorship of Hans Bruening. Miss Schlichting enjoys success both as a pianist and as a teacher.

Carrie Seyferth.

Carrie Seyferth is a singer who has already won for herself large appreciation from the general musical public. As an excellent and highly cultured singer she is thoroughly at home in all branches of vocal music. Miss Seyferth's voice is a contralto of great dramatic power, and her public appearances are invariably crowned with unqualified success. During the coming year she will also take charge of a children's chorus class.

Gertrude Agnes Wing.

Gertrude Agnes Wing has been connected with the Wisconsin College of Music for the past year, after completing a course of study in New York. As a teacher she has established an enviable reputation as thoroughly competent and conscientious in her work at all times. Her voice is a contralto, rich and full in quality, wide of range and of dramatic possibilities in its power and intensity. Miss Wing has studied voice with the best of teachers, Shakespeare and Sweet among them, and is besides an accomplished pianist.

SOME MILWAUKEE COMPOSERS.

The William Kaun Music Company.

The music house of the Wm. A. Kaun Music Company is one of the most enterprising and successful of the Northwest. Wm. A. Kaun, the head of the firm, is aiming to make the "Kaun Edition" a stamp of the very best quality and highest standard in music publishing. Himself a keen lover and intelligent appreciator of the best in music, with one brother, Richard Kaun, a leading publisher in Berlin and another, Hugo Kaun, recognized now on every hand as one of the very foremost of living composers, Wm. A. Kaun carries this large and successful business with all the energy and zeal of the music lover. The immense mail order department of the firm is a good criterion of its ever widening popularity and a tribute to the painstaking attention given to every order. Among the composers of whose music this firm is the sole or part publisher are Daniel Protheroe, G. B. Williams, Franz Neumann, Liborius Semmann, Odin Renning, Dr. Louis G. Sturm, Eleanor Everest Freer and Hugo Kaun.

Hugo Kaun's compositions cover the whole range of musical literature, from the inevitable lighter piano pieces of his op. 3, "Album Leaves," and the op. 9, "Dorfgeschichten," which breathe alike of Schumann and Reinhold, but with an individuality of their own. The great chamber music and orchestral works have won for him widespread recognition and fame abroad. His every work bears the stamp of the depth and breadth of feeling and of intellect that mark the man of power, the recognized master of his art. Theodore Thomas was his strongest friend and admirer in this country. He was always the first to bring Kaun's orchestral works to performance and often placed them on his programs. Frederick Stock was the first to perform the "Falstaff." Kaun's songs have been sung by such artists as Gredel Miles, George Hamlin, Scheidemantel, Arthur van Eweyk and Charles Clark. A volume of twenty of Kaun's songs with English translations so perfectly done as to challenge the originals will be ready by October 1.

Since Hugo Kaun took up his residence in Berlin some four years ago his success has been more and more pronounced each year. Season before last Arthur Nikisch turned over the Philharmonic Orchestra to him for a program made up entirely of Kaun's compositions, the composer himself conducting. The success of his quartet, op. 40, presented at the great Music Festival at Essen last May, was proclaimed the crowning event of the entire Festival. Otto Lessmann, in the Allgemeine Musik Zeitung, of Berlin, after speaking in warmest praise of the work itself, adds that this was unquestionably the verdict of the audience as well, for it accorded Hugo Kaun the first really spontaneous success of the entire Festival. Enthusiastic recalls greeted the composer from all sides as he appeared on the stage to bow his grateful acknowledgment. The Essner Volks Zeitung says: "Nothing like the scene of unrestrained applause and jubilation that burst forth after the performance of the quartet has ever before been experienced in this hall."

Eleanor Everest Freer clearly made one of the sensations of the last season with her highly interesting and original compositions for voice and piano. David Bispham, George Hamlin, and a number of other artists sang her songs with great success last season. David Bispham says: "They have that which is beyond all else—individuality. Mrs. Freer has the courage to express herself in her own way. It is a stranger to the mode of expres-

sion of the majority of today, but, as a stranger, the true musician will welcome it." William Middelschulte says of them: "The Freer songs are extremely original, and singers who do not confine themselves to the convenient broad highway of the commonplace will find in them the means of enriching their repertory with characteristic and valuable works."

Mrs. Freer received her training in composition under the world renowned Bernard Ziehn. The words the composer essays to set to music are generally of classic order and mean something, and the musical setting is a sincere interpretation of the text. One critic, writing in THE MUSICAL COURIER of January 4, 1905, says of the op. 4, a group of nine songs for soprano, that "they form one of the most valuable contributions to English song literature of many years past. Indeed, they are so far superior to anything that has been offered to the public recently that they deserve to rank with some of the great modern German and French songs."

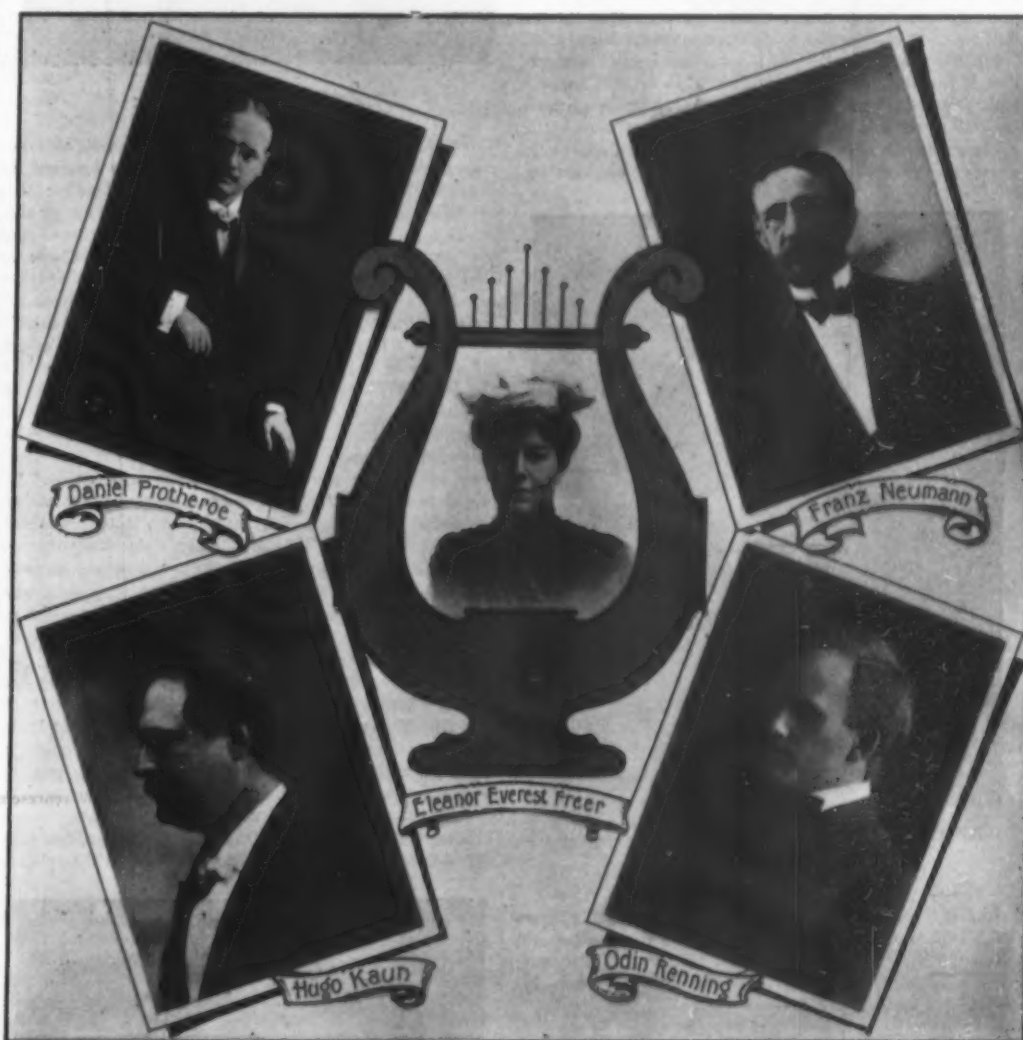
Though less widely known for her piano compositions, Mrs. Freer has been very happy in this field as well. The rondo and lyric intermezzo in the old style, op. 2, is a graceful bit of writing, and No. 9 in the lyric studies (9) for the piano, was played with pronounced success last autumn by Birdice Blye.

The large and constantly increasing demand for Mrs.

presented with success, both here and in Germany, one receiving seven performances at the Court Theater, of Brunswick, Germany. The playing of two vorspiel for his "Assarpai" at a recent Aschenbrödel concert won universal praise for the composer-conductor. As if to atone for their all unintentional neglect to celebrate with him the twenty-fifth anniversary of his professional activity, which anniversary Mr. Neumann had too modestly kept to himself, his many friends make the director's birthday an annual occasion of celebration and gratulation. At such times a program is given at the Pabst, in which his compositions hold exclusively the place of honor. Among Franz Neumann's former pupils are Hugo Kaun, of Berlin; Wilson G. Smith, of Cleveland; and Zech, of San Francisco.

Daniel Protheroe.

Holding a foremost place among Milwaukee conductors and composers now in the full swing of musical activity and productiveness is Daniel Protheroe, the successful leader of the Arion Club and the Lyrics, of Milwaukee; of the Apollo Club, of Watertown, and of the Central Church choir, of Chicago. As Mr. Protheroe's time is furthermore taxed to the uttermost to meet the demands made upon it for teaching of singing and for solo work, it is



FIVE REPRESENTATIVE MILWAUKEE COMPOSERS.

Freer's compositions shows that they have taken firm hold on the music loving public. They bear the stamp of fine workmanship, of sincerity, and of a compelling and interesting individuality.

Franz Neumann, in the threefold capacity of composer, teacher and musical director, has in a very modest and quiet manner established himself high in the regard of his profession. Educated in Berlin, along the best traditions of schools such as the Stern Conservatory, where he received the first prize, and the Royal Hochschule and Royal Academy, under such master minds as Professors Andorff, Barth, Kiel and Bargiel, Mr. Neumann received an enviable equipment indeed for his work. After a number of years' activity in Germany, he was induced by Hugo Kaun to come to this country, and found a promising field for his now ripened musicianship here in Milwaukee. As a composer and director Franz Neumann has been unceasingly active and ambitious, his position as kapellmeister at the Pabst Theater giving his gifts fair scope. The operas "Irmela," "Assarpai," "Idalko" and "Jeanne d'Arc" bear his imprint, all of which have been

clearly an evidence of innate talent and productiveness that so much in the way of original composition has come from his pen. Among the more ambitious of his compositions are the "Symphonic Poem," op. 59 (published by C. F. Kahnt, Leipsic), which has been performed in Liverpool, at festivals in Mr. Protheroe's native Wales, and by Bach's Symphony Orchestra of Milwaukee; a string quartet, op. 52, played by the Kaltenborn Quartet, of New York; a male chorus, the "Nun of Nidaros," which has been given with great success all over the country; and the cantatas "Song of Hope" and "St. Peter." A children's cantata, entitled "The Children of Heaven," has gone through several editions. In addition to these greater works are a large number of very successful anthems, choruses and songs, all alike bearing the stamp of careful workmanship and of that spontaneity and directness of expression, that come from a makeup truly musical.

Mr. Protheroe's studio, in the Masonic Building, is most artistic and interesting in its appointments, the many autograph photographs of musicians of note and the works of art adorning its walls attesting to the composer's wide

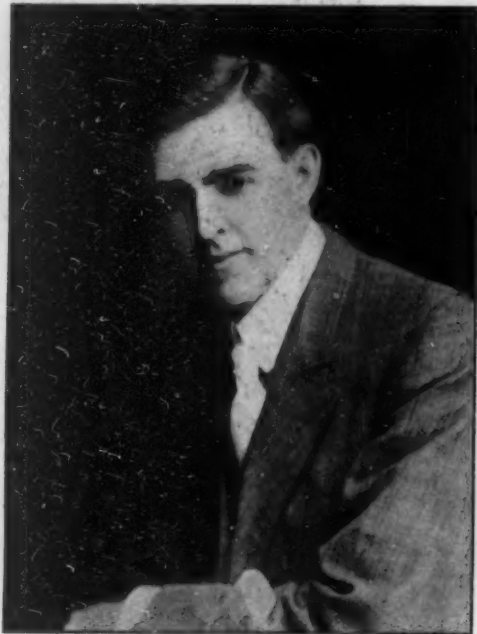
and varied interests. His Chicago studio is in the Fine Arts Building.

The composer has lately received word that his string quartet, op. 55, and the "Nun of Nidaros" are to be presented as test pieces at the National Eisteddfod, in Wales. Mr. Protheroe has been appointed one of a committee of five judges for this festival next year.

Odin Renning has spent the past six years in study of piano and theory under Julius Klauser, supplemented with work in composition under Bernhard Ziehn, of Chicago. Inheriting from his Norwegian parentage an intense loyalty and sympathy for the land of his forefathers, this patriotism found its expression during the period of the recent epoch making revolution in Norway in a melody, grand and noble in conception, and very effective in its harmonic setting. It is entitled simply "Norwegian Hymn," and fitting words have been set to it by the Norwegian-American litterateur and poet, Peter Strömme. The composition thus arranged will soon be published by the William Kaun Music Company, of Milwaukee, and by Carl Warmuth, of Christiania, Norway. It has been played with unflinching success the length and breadth of Norway by the St. Olaf's College Band and Glee Club, of Northfield, Minn., which has been touring Norway this season. At a Fourth of July gathering of over 7,000 Norwegians and Americans, the singing of the hymn by Beatrice Gjertsen was received with thunderous applause and bravos, and the young composer himself was given a complete ovation. This success was repeated in a second concert two evenings later.

Mr. Renning has composed three piano pieces characteristic of Norwegian folk life, entitled, "Courage," "Caprice," and "Joy and Peace," each bearing the stamp of genuine musical worth and originality.

The composer writes of a "very pleasant and supremely interesting afternoon with Edvard Grieg at his villa on



GUY BEVIER-WILLIAMS.

Trold Hangen, and of some of the most enjoyable hours of his entire stay in Norway with the great writer and patriot, Bjørnstjerne Bjørnson and his family. "Bjørnson was completely taken with my hymn and other compositions," he writes.

Mr. Renning is now in Berlin to continue his work in composition under Hugo Kaun, and in piano with Godowski.

Guy Bevier-Williams, composer, pianist and teacher, is a fine example of the finely schooled, talented, enterprising American musician of the younger generation. After four years of diligent study in Berlin under Madame Friederthal-Scherres, of Rubinstein tradition, in piano, and under Otis B. Boise in composition, followed by a year's concertizing in this country. Mr. Williams located in Milwaukee, and has enjoyed ever increasing success in his work here. He will this year, with two assistants, occupy a suite in the new "Jefferson Studios." In composition Mr. Williams has been most encouragingly successful. The Violin Sonata, Op. 5, has been highly praised. Op. 6 is a group of four German songs. Op. 8, Three Symphonic Poems for Orchestra, played recently by the Bach Symphony Orchestra, the composer himself conducting, was a marked success. Other of his compositions are a Madrigal for five voices and small orchestra, a comic opera, and a number of happily conceived and finely executed piano compositions, Op. 1, Valse in D flat, (Ries and Erles), Op. 3, (a) Reverie and (b) Dancing Girl (Wm. Kaun Music Co.), and op. 22, Sous les Etoiles (F. F. Wood Music Co.).



MRS. GUY BEVIER-WILLIAMS.

Mrs. Guy Bevier-Williams, possessing a beautiful soprano voice carefully trained, most ably seconds her husband in his musical career. She has held choir positions here for the last eight years, and recently gave up her position at the Grand Avenue Congregational Church of this city to accept the soprano part in the quartet of Bishop Cheney's Church in Chicago. Mrs. Williams' oratorio repertoire includes "The Messiah," "Elijah," "Creation," "Hymn of Praise," "Stabat Mater," Stainer's "Daughter of Jairus," and Gaul's "Holy City." Equally successful are her ballad and composer programs, a form of recital in which Mr. and Mrs. Williams often collaborate. They are planning together for this coming season a series of recitals in which some remarkably interesting new compositions by American composers will be given here for the first time. Some idea of the degree of success she achieves may be gained from the following notice of a recent success at Green Bay, Wis., in which the "Stabat Mater" was excellently given under William Boeppler's able leadership:

"Mrs. Williams' voice is very clear, sweet and flexible, and promises good carrying power, her high note in the 'Inflammatus' being full and clear above the fortissimo of the chorus. In the duet 'Quis est homo,' Mrs. Williams' and Mrs. Gannon's voices blended perfectly.

"The success of the solo work was the greatest that has been achieved in Green Bay for some seasons. * * * Mrs. Guy Bevier-Williams won a like measure of applause with a soprano voice whose purity and musical qualities expressed without apparent effort a development of musical art which to the ordinary music lover at least represents perfection."—Green Bay Gazette, May 31, 1906.

"Mrs. Guy Bevier-Williams, in the soprano parts, sang with great purity and sweetness. Her work in the Jubilate



HARRY MEURER.

Chorus (Bruch) being especially pleasing."—Green Bay Advocate, May 31, 1906.

Harry Meurer.

Harry Meurer's tenor has wide range, perfect flexibility, great natural beauty, and, above all, the power that comes from a powerful man back of it. The fact of his having held for several years the exacting position of tenor in two church choirs, Immanuel Presbyterian and Temple B'nai Jeshurun, as well as the concert work he has done in the State, are proof of his claims to be known as an excellent singer. Mr. Meurer has, besides his great musical gifts, a personality that never fails to win favor with his audience. His press notices are unanimous in their praise. The Northwestern, of Oshkosh, said of his appearance there in the Sängerfest this summer: "Harry Meurer has a powerful but well modulated tenor voice of dramatic strength. He sang 'O Jugend, wie bist du so schön,' by Abt, and held the attention of his hearers throughout. To an irresistible encore he responded with an aria from Verdi's 'Il Trovatore,' which was also pleasing to a marked degree. Mr. Meurer is gifted with a commanding and yet easy presence which is taking with an audience."

The Milwaukee Sentinel, in a notice of the last concert given by Bach's Orchestra, says of Mr. Meurer's singing of Alexander McFadyen's ballad, "Ye Who Have Yearned Alone," elsewhere mentioned:

"McFadyen's ballad was given with unusual verve and attention to its emotional phases by Mr. Meurer. It took the audience by storm and had to be repeated."

A notice of Mr. Meurer's work at a concert given by the Milwaukee Maennerchor speaks as follows: "Harry Meurer is already in the front ranks of local tenors. * * * He manifests high musical qualities, interprets with intelligence, and expresses the story with feeling and



J. ERICH SCHMAAL.

sincerity. He was particularly happy in his reading of Borchert's 'Schifferlied,' which he sang in finished manner, in complete accord with the pathos and sentiment of the words and music."

J. Erich Schmaal.

No musician in Milwaukee holds a place more universally high in both professional esteem and personal regard than J. Erich Schmaal. As a pianist he is splendidly equipped technically, and possesses, further, that sane and clear insight into the musical content of a work which comes only from long and earnest study and from unlimited opportunities for hearing the very best of music. Mr. Schmaal's rendition of the Beethoven C minor concerto with the Aschenbrödel Symphony Orchestra last spring was but an instance in point. This grateful though by no means grand work was played with a nicety of shading, a clearness of phrase and a symmetry and beauty of conception throughout that showed the sterling, well grounded, open minded musician.

As pianist and leader of the Milwaukee Trio, with Hermann Zeitz, violin, and Ernst Beyer, cello, Mr. Schmaal has done a great service to the city in setting a high standard for chamber music and in educating an ever growing public to an appreciation thereof. The trio showed its progressiveness by invariably including some entirely new work on its programs, doing thereby good pioneer work.

Mr. Schmaal is at the head of his own school of music, and has just got conveniently established in the newly equipped Jefferson Studios. Assisting him are Gretchen Gugler, Elizabeth Ernst, Olive Lefebvre and Charles R. Zeitz.



DELLA THAL.

Della Thal is recognized both by critics and by a constantly growing general clientele of admirers as one of the coming American pianists. A pupil of long and favored standing of Fannie Bloomfield-Zeisler, Miss Thal has of recent years been acting as that great pianist's assistant, devoting almost her entire time to this work in Chicago at her studio in the Bush Temple, though maintaining her residence here in Milwaukee.

Of Miss Thal's pianistic attainments, perhaps we can do no better than repeat here our impressions as noted in the Milwaukee correspondence to THE MUSICAL COURIER at the time of her piano recital of November 14, 1905:

Miss Thal's technic is so clear, so broadly and firmly grounded as to insure mastery on that score. This, coupled with fine spirit and fire in attack and breadth and depth of thought in interpretation, gives her a commanding position among rising Milwaukee musicians. The Bach-Liszt organ fantasia and fugue in G minor, with which the program opened, set a high artistic stamp to the whole recital from the very beginning, the composition being played with a clearness of voicing and a breadth and healthy vigor that was bracing and refreshing. In the Beethoven, op. 109, the andante brought out especially the pianist's possibilities in tone and expression to excellent effect. The closing number of the Chopin group, the ballade, op. 25, G minor, was a magnificent performance. In the "Carnaval Suite" of Schütt, Miss Thal caught the spirit of each number to perfection. The Tchaikowsky-Pabst "Paraphrase de Concert sur l'Opera 'Eugene Onegin'" is a composition of a brilliant virtuoso order, and was played, too, in brilliant virtuoso style.



BESSIE GREENWOOD.

Bessie Greenwood is a lyric soprano of a remarkably sweet, sympathetic and pleasing voice. The very substantial success of her first independent appearance in concert here last season startled the large audience of life long friends and acquaintances into something like a full realization of the extent of Miss Greenwood's artistic gift and achievement. Critics and public alike were unanimous in their praise. Willy Jaffe, always a just and intelligent

critic, said in the Herold of the following morning: "Miss Greenwood possesses a soprano voice very sympathetic in quality, even though not of wide compass. Careful training was evidenced in her thoughtful interpretation, purity of intonation, intelligence in phrasing, and in her correct and easy tone placing and voice control. Miss Greenwood understands, too, in praiseworthy degree, the limitations of her voice. The singer made no impossible demands upon it and sang with a simplicity which was most pleasing in its effect. She sang the Mozart aria, 'Deh vieni non tardar,' in a highly finished and expressive manner. The playful character of Schumann's 'Auftrag' won a repetition, as did also 'Das Nest,' of Edward Lassen. Her pronouncing of the German text also was entirely satisfactory. In the songs of Chaminade, Nevin, Henschel, and in the English ballads, the talented young singer gave further proof of her musical gifts."

Miss Greenwood sings in the quartet of Plymouth Congregational and the Temple B'ne Jeshurun, of this city.

Mrs. Norman Hoffmann.

Mrs. Norman Hoffmann is a pianist of great brilliancy and power, and is one of the most successful teachers of piano in the Wisconsin Conservatory of Music. Possessing a wonderful faculty for good, hard work, Mrs. Hoffmann is able to meet the demands both of class and concert work. Her octave technic is the envy of many. The playing of the Moszkowski concerto, op. 59, with the Theodore Thomas Orchestra last season was of a character to astound even her most ardent admirers. It won for the pianist one of the marked ovations of the season.

The following program played by Mrs. Hoffmann in a recital given at the Athenaeum, February 4, 1906, will give some idea of her range of repertory:

Prelude, E flat minor.....	J. S. Bach
Sonata, op. 31, No. 3.....	Beethoven
Allegro. Scherzo, Allegretto vivace. Menuetto. Moderato e gracioso.	
Presto con fuoco.	
Impromptu, Andante and Variations, B flat major.....	Schubert
Scherzino, from Faschingschwank.....	Schumann
Prelude in F.....	Chopin
Etude, op. 10, No. 3.....	Chopin
Etude, op. 25, No. 11.....	Chopin
Impatience, op. 57, No. 1.....	Moszkowski
Pan's Flute.....	Godard
Fledermaus Valse.....	Strauss-Schneit
Polonaise.....	Liszt

Mrs. Hoffmann will this season collaborate in concert programs with Mr. Unger, cellist in the Theodore Thomas Orchestra.

Alexander MacFadyen.

Alexander MacFadyen is one of the few fulfilling the promise of a decidedly precocious boyhood. As a pianist he is a brilliant executionist, the technic of his left hand being remarkably well developed, due to his being compelled at one time to use that hand alone for a very considerable period. After study here with Julius Klausner covering several years, Mr. MacFadyen won a gold medal at the Chicago Musical College, studying there under Rudolph Ganz. As a post-graduate in the same school, he won the Marshall Field Diamond Medal. The Chicago-American said of his playing Liszt's brilliant Hungarian fantasia: "Mr. MacFadyen possesses a technic far beyond the ordinary and it showed to excellent advantage in the fantasia. He played it with dash and vigor, bringing out all the capriciousness and changeableness of the Hungarian rhythm. It was a brilliant close to a long, well performed and highly enjoyed program."

Last season he was the pianist for Leonore Jackson and her concert company, a position he filled with utmost satisfaction. On the occasion of this company's very successful concert given in Milwaukee, when all the music had been accidentally left behind at the previous station, Mr. MacFadyen played the entire program of the company, including many encores, from memory, and that, too, with perfect nonchalance and ease.

Mr. MacFadyen's first essays in composition have been enthusiastically received wherever they have been heard. One song for soprano or tenor is but now fresh from the press of the William Kaun Publishing Company of this city. This song, "Ye Who Have Yearned Alone"—Goethe's "Nur wer die Sehnsucht kennt"—is a noble setting to a beautiful English version of the original. Sibyl Sammis writes the composer that his song meets with immediate success wherever she sings it. A "Berceuse" for violin is on the regular concert program of Leonora Jackson and is everywhere winning high favor.

Schenuit Conservatory of Music.

The Schenuit Conservatory of Music, founded some three years ago by Harry F. Schenuit, as director, with his wife as associate director, has already gained a good foothold in Milwaukee, and is well launched on a successful career. Mr. Schenuit is an organ soloist of great ability, as his organ recitals last season clearly demonstrated. Having had excellent training and long experience also in voice culture, and possessing a formidable list of musical works of his own composition, including a number of high masses, scores for full orchestra, organ and chorus, it



MRS. NORMAN HOFFMANN.

will be seen that Mr. Schenuit has attainments in the important branches of music which pre-eminently fit him for the head of a conservatory.

Mr. Schenuit comes here from Baltimore, where two generations of Schenuits have made the name one closely associated with the best traditions in music. For a period of almost twenty years Mr. Schenuit was choirmaster and organist of the St. Patrick's Church, of that city, and musical director of Rock Hill College. In Milwaukee, the coveted organ positions of St. John's Cathedral and of the Temple B'ne Jeshurun, are now being filled by him with complete satisfaction. Mrs. Harry F. Schenuit, the associate directress of the conservatory, looks particularly after the piano branches. Her musical education was received at the Peabody Conservatory of Music in Baltimore, and with Richard Burmeister, the famous pianist and composer.

The commencement recital, given last June at the Alhambra Theater, made a showing truly remarkable for the comparatively short time the conservatory has been in existence, and must have been as reassuring as it was flattering to the versatile and able directors. The conservatory will prove a distinct acquisition to educational institutions of the city.

Hugo Bach.

Hugo Bach, son of Christopher Bach, the honored Nestor of Milwaukee musicians, was last year made the active director and manager of the Bach Symphony Orchestra. Hugo Bach's special instrument is the cello, on which he

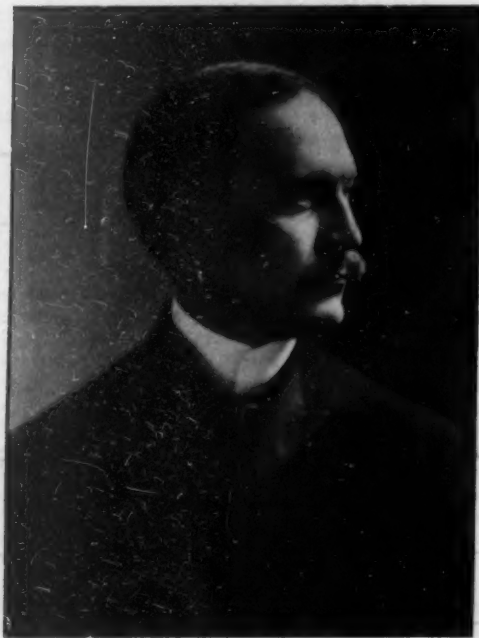


ALEXANDER MACFADYEN.

is a player of great brilliancy and of artistic refinement and finish. His recent performance of the Lalo concerto with orchestra was of truly virtuoso proportions. As a composer Bach shows a remarkable melodic gift with which is coupled a good command of orchestral coloring gained from long and intimate association with the orches-

tra under his father's invaluable tutelage. A berceuse for strings is a composition of beauty and charm. At the time of its first presentation it had to be repeated entire, and made a profound and enduring impression.

But it is perhaps as orchestral conductor that Hugo Bach will make his strongest claim for recognition. In the close association with his father and the orchestra, he has had a training such as few men enjoy. He possesses, too, an evident aptitude for conducting. Not since Mascagni en passant worked his miracle over the Milwaukee Symphonists, surprising them quite out of themselves to achieve undreamed of effects, has the orchestra played with the verve, dash and finish of the last Aachenbrödel Concert under Hugo Bach's direction. Notable on the program were the march, "Pomp and Circumstance, No. 1, in D," Elgar; the "Largo and Allegro Con Fuoco," from Dvorák's "New World." Svendsen's spirited Norwegian "Artists"



HUGO BACH.

Carnival," op. 14, and the "Hänsel und Gretel" Vorspiel of Humperdinck. The orchestral accompaniments to the Tchaikowsky and Beethoven concertos were finely carried out. It is work such as this that makes one hope that the day of the permanent symphony orchestra for Milwaukee may not be so far distant. In the meantime, we should be eager to recognize and to encourage the excellent achievements against great odds of two such men as Christopher Bach and his worthy son and destined successor, Hugo Bach.

MILWAUKEE AND THE STATE OF WISCONSIN.

MILWAUKEE, WIS., September 27, 1906.

The special article on Milwaukee Music and Musicians in this issue of THE MUSICAL COURIER is an attempt to sum up the musical conditions in this Wisconsin metropolis. To place credit and honor where they were due, and to give a true and fair representation of Milwaukee musicians. There has been no effort to make any but a generous estimation of real worth. As far as possible the writer let the musicians' actual achievements speak for themselves. In that way it is hoped the article will be of real and practical benefit to Milwaukee musicians, by giving the State at large a truer conception of the musical resources of its chiefest city than it has had heretofore. Milwaukee should be the center and standard for all things musical throughout the State of Wisconsin, and it is believed that the musicians have only to claim this well deserved position to have it freely granted them in the form of a generous and universal patronage from the entire State. Thus the plea for a Greater Milwaukee musically is intended to include not only growth within the civic body musical itself, but in an expansion and extension of interests and activities over a broadened field. The benefits of this will be mutual and will be of constant and healthful growth. It is the correspondent's cherished purpose to make THE MUSICAL COURIER, through its Milwaukee and State correspondence, as great an aid as possible in attaining this end. Twelve

cities in the State now have regular correspondents, and others will be added as occasion demands.

Oshkosh and Neenah.

The subjoined program was given with great success on September 12 and 13 in Oshkosh and Neenah by May Esther Peterson in anticipation of five years' study abroad. Charles Edward Clarke and Alexander MacFadyen, who assisted, were last season with the Eleanor Jackson Concert Company:

Duet, Now, Thou Art Mine Forever.....	H. Eugene May Esther Peterson, Charles Edward Clarke.
Hindu Lament	Orlando Morgan
Robin Goodfellow	Orlando Morgan
From Cycle, In Fairyland.	Mr. Clarke.
Barcarolle	Robinson's
Valse Caprice	Robinson's
Alexander MacFadyen.	
Aria, My Heart At Thy Sweet Voice, from Samson and Delilah.	Saint-Saëns
Miss Peterson.	

Old English Ballads of Sixteenth Century, arranged by .H. Gregory
Sally in Our Alley.....
All the Flowers of the Broom.....
When I Was a Bachelor.....

Mr. Clarke.
Morning Hymn Henschel || Songs My Mother Taught Me..... | Dvorák |
| The Year's At the Spring..... | Mrs. Beach |
| Miss Peterson. | |

Song Without Words..... Haberbier || Scherzino | Haberbier |
| Reproches | Haberbier |
| Mr. MacFadyen. | |

Norwegian Echo Song Lane Wilson || Carmen | Miss Peterson. |

Duet, Passage Birds' Farewell..... Hildach || Miss Peterson, Mr. Clarke. | |

Eau Claire.

The following notice appearing in a summer issue of the Free Press is of interesting record:

Senator and Mrs. Noble gave a reception last evening in honor of Myrta French Kürsteiner and Ivar Anderson, and the company enjoyed a musicale, with the following program, the letter press of the printed program being in the center of an illuminated engraving, which was the work of George Curtis Noble:

Wedding March, Orchestral..... Mendelssohn || Lucile Noble. | |
| Duet between Escamillo and Carmen..... | Bizet |
| Myrta French Kürsteiner, Ivar Anderson. | |

Coquette Leo Stern || Myrta French Kürsteiner. | |

Ballade and Polonaise Vieuxtemps || Jennie Cesar, pianist; Amanda Cesar, violinist. | |
| Message of the Violets, from The Prince of Pilsen..... | Myrta French Kürsteiner, Ivar Anderson. |

Toreador Song, from Carmen..... Bizet || Ivar Anderson. Orchestral Accompaniment. | |

This was varied by several renditions in response to enthusiastic encores. The event will long be a happy memory for all.

Among the musicians who have been visiting their parents here are Mrs. Myrta French Kürsteiner, of New York; Mrs. Margaret Morrell, of Boston, both sopranos; Mrs. Belle Alderman, pianist, of Cincinnati, and Ivar Anderson, tenor. All these have contributed greatly to the pleasure of Eau Claire music lovers.

Watertown.

The Enterpe Club gave recently a song recital by Alfred Bergen, the promising young singer of Milwaukee, now studying in New York. The following program was given in the singer's happiest and most effective manner, and scored for him a flattering success:

Feldeinsamkeit	Brahms
Songs My Mother Taught Me.....	Dvorák
Frühlingsglaube	Schubert
The White Gifts	Protheroe
Serenata	Tosti
Prologue from Pagliacci (in English).....	Leoncavallo
Sapphic Ode	Brahms
Irish Folk Song	Arthur Foote
Edward	Loewe
Widmung	Frantz
Aus Meinen Grossen Schmerzen.....	Frantz
To the Sun	A. H. Bergen
Two Grenadiers	Schumann

Charles Lurvey, of Milwaukee, was the accompanist.

Madison.

The chorus choir at the Monona Lake Assembly this summer was under the direction of H. W. Fairbanks, of

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Chicago. The soloists at the final concert were Ethel Post and Alexius Baas, of Madison, and Miss German, of Richland Centre. The Lorelei Ladies' Quartet, of Milwaukee, Sara Alice Rich, leader, scored a decided success with Assembly audiences.

Walter Spry to Make a Southern Tour.

(By telegraph to THE MUSICAL COURIER.)

CHICAGO, October 1, 1906.

Walter Spry will make a Southern tour of ten days, opening with a concert with Campanari in Dallas, Tex., October 13.

Rosenthal's Sailing Date.

Rosenthal will sail for this country on the Amerika,



CHRISTOPHER BACH.

November 11. His last appearance abroad before embarkation will be with the Hamburg Philharmonic Society.

Glenn Hall Abroad.

(By cable to THE MUSICAL COURIER.)

LEIPZIG, September 30, 1906.

Glenn Hall has just been engaged to sing in Schumann's "Paradise and Peri," at the Gewandhaus, under Nikisch, in December.

SIMPSON.



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CHICAGO.

CHICAGO, Ill., September 29, 1906.

Some Survivals.

It would be interesting to know whether the program which was put forward by Theodore Bergey's pupils last Tuesday in Cable Hall was arranged as an entertainment or as a scientific experiment. If it was an entertainment, Mr. Bergey had the satisfaction of knowing that his enterprise was a very complete success; that is, if general enthusiasm and a prevalence of "encores" is any criterion of success. But to the writer the program carried an import probably far more significant than that which was conveyed to the people who sat around him, and who indulged in the indiscriminate enthusiasm which is so characteristic of them on these occasions. For Mr. Bergey's concert was made up of compositions which although written within the memory of living man, one had thought to be long passed into the limbo of things lost and forgotten. It was a program of survivals; the survival of the unfittest. As such, it had scientific interest. With the performance of the pieces by the young people it is unnecessary to concern ourselves. They enjoyed themselves very much, and many relatives and friends were ravished by their triumphs.

Perhaps the most lively sensation engendered by the evening's music was one of satisfaction that our taste is so much better than was that of our fathers. The first of the songs which was sung was one by Stephen Adams, once known to fame as "Mona." Many of us who were very youthful thirty years ago can remember the tremen-

dous vogue which this song enjoyed. Its melody brought rapture to millions of souls who thought they loved good music. Its pathos dimmed many an eye which could not have wept for a lesser sorrow than that of Mona's lover. How absurd it all was!

The music, in truth, was execrable and the text was idiotic.

And what words can describe the sumptuous imbecility of a song which followed the next number. Its heroine—her name was Lorna—was another Mona; like her, she was frequently apostrophized as "darling," and like her, too, she was swallowed up in a flood of saccharine sentimentality. Yet, perhaps, had this creation been once a delight to rapturous dilettanti. But Mr. Bergey's experiment did not confine itself to the ballad. One of his singers presented us with "Casta Diva." Is it possible that we really went into ecstasies over this puerility? If we had not known that the public of other days had shouted for very joy when they heard Bellini's piece, no one could have convinced us of it now.

And Donizetti's "Spirito Gentil," sung by another budding vocalist. We had swallowed in that, too, and never guessed that time would shame us into utter confusion. There were many other choice reminiscences on Mr. Bergey's program, but the representative of THE MUSICAL COURIER waited not to hear them. This rattling of dead bones was disconcerting; it tended to a lessening of self esteem, and was therefore to be eschewed. As the writer let himself out of the concert room, the strains of "Then

You'll Remember Me" floated out into the night and followed him down the street.

Concert in the Auditorium.

In the noble cause of charity, and for that most noble aspect of it which seeks to alleviate the woes of sick and suffering, two concerts were given this week in the Auditorium. On Thursday the Royal Arcanum presented a program before a large audience which had assembled in the great theater not only to hear some excellent music, but incidentally to contribute its support to the Visiting Nurses' Hospital Fund. The soloists of the evening were Dr. Louis Falk, organist; John B. Miller, tenor; Louise Harrison, contralto (all members of the Chicago Musical College faculty); Robert Ambrosius, 'cellist; Phoebe Mae Roberts, reader, and the Weber and Imperial male quartets. Previous to the commencement of the regular program Dr. Falk, whose abilities as an organist are of the highest order, contributed a number of pieces by Weber, Salomé, Rossini and others. John B. Miller was heard in Gounod's aria, "Lend Me Your Aid," which he sang with the beauty of tone and expressive interpretation which has made his art so enjoyable a feature of our concerts. So hearty was the enthusiasm of his audience that Mr. Miller was constrained to sing Clay's "I'll Sing Thee Songs of Araby" as an additional number. Louise Harrison, who presented Meyerbeer's familiar "Nobil Signor," disclosed a voice of rich quality, which has been admirably trained, and which permitted even so artificial a creation as this of Meyerbeer's to be productive of real artistic enjoyment. Both the soloists received excellent support from the well played accompaniments of Bertha Smith Titus.

The Weber and Imperial quartets were apparently in a martial mood, for they joined forces in singing "Comrades in Arms," by Adams; "Hark the Trumpet Calleth," by

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Buck, these efforts being evidently very much to the taste of the audience.

Phoebe Mae Roberts varied the program by the recitation of a sketch by Richard Harding Davis, and Burns' lyric, "A Man's a Man for a' That." It must be said that Miss Roberts declaims well, and if recitations have to be included in musical entertainments the writer would prefer to hear this particular reciter than many others whose voices are inaudible ten yards away from them.

At the end of the first part of the program an address was delivered by H. C. Wiggins, Supreme Regent of the Royal Arcanum, but as the contents of this discourse could have no possible interest for the readers of a musical paper the writer adjourned the meeting, so far as it concerned himself, and the second part of the concert remained unheard.

Chicago Baptist Hospital Concert.

The second concert given in the Auditorium this week was for the benefit of the Chicago Baptist Hospital Fund, and a program of great interest was provided by four artists of the Chicago Musical College faculty. More than ordinary distinction was given to this entertainment in that Hugo Heermann made his first Chicago appearance this season in it. In listening to this most distinguished violinist no one can doubt that Chicago has secured to its artistic life a valuable acquisition. Heermann presents a combination of admirable qualities which are not always found in great violinists. He is a great technician, although nowadays this goes without saying. But there is a fine warmth of tone and an appealing sense of poetry in Heermann's playing, which, added to its musicianship, makes that playing of great artistic worth and enjoyment.

Mr. Heermann performed the introduction and theme varié from Vieuxtemps' "Fantasia Appassionata," Wagner's "Albumbblatt," the well known and brilliant "Scenes de la Czarra" of Jeno Hubay, which composition is dedicated to him. All these works received the authoritative interpretation to be expected from the artist's standing and experience. Herman Devries and Jesse Waters Northrop contributed the vocal numbers on the program. Mr. Devries,

whose singing has long charmed many a concert and many an opera audience, gave the "Queen Mab" aria from Gounod's "Romeo and Juliet," with all his usual fire and enthusiasm. Mrs. Northrop was heard to great advantage in Meyerbeer's "Liete Signor." The piano playing of Frederick Morley has been previously commented upon in these columns. Mr. Morley has demonstrated the possession of very superior qualities. He has shown himself to consider musicianship above mere technical display, although his technical abilities are very adequate. In listening to this young artist's performance of Leschetizky's "Barcarolle" and a study of Chopin, as well as the Polish composer's A flat polonaise, it was evident that his talents will carry him far along that road of artistic endeavor which is being trodden by so many a colleague.

The concert was given pleasant variety by the artistic organ playing of Dr. Falk, who performed Weber's "Oberon" overture, a very graceful intermezzo of his own and compositions by Brewer, Krueger and Wely.

American Conservatory.

The American Conservatory gave the first of its Saturday recitals this afternoon in Kimball Hall. The program was provided by Silvio Scionti, pianist; Herbert Butler, violinist, and John T. Read, basso. The correspondent of THE MUSICAL COURIER was able to attend only the first part of the program. Mr. Scionti showed himself to be a pianist of ability. He gave a brilliant performance of the piano part of Schuett's suite for piano and violin, which he played in conjunction with Herbert Butler. Mr. Butler also performed his share with artistic skill and finish. John T. Read was heard in three songs of Schumann, to which he gave a musicianly and enjoyable interpretation. Louise Robyn played the accompaniments.

FELIX BOROWSKI.

A New Song Cycle.

A new song cycle, entitled "Life's Fulfillment," the text by Ancella M. Fox, music by Helen M. Gilmore, was brought to a hearing privately last Wednesday in Cable

Hall. Mrs. Fox, who is well known as a most successful vocal teacher, is possessed of marked poetical gifts, and her lyrics in the song cycle were of interest and beauty. The music was graceful and effective and will doubtless achieve the success it deserves. The cycle was beautifully sung by Mabel Sharp-Herdien, Louise Harrison, John B. Miller and William Beard.

Steindel Trio.

The first concert of the series of six chamber music concerts, under the direction of the Dunstan Collins Musical Agency, will be given in the Auditorium Recital Hall, October 11. The program, which will be given by the Steindel Trio, assisted by Marion Green, basso, will include the trio, op. 70, of Beethoven, and Godard's trio, op. 72. Mr. Green will sing songs by Hammond, Brahms and Allitsen.

ADDITIONAL CHICAGO NEWS.

The normal department of the American Conservatory opened today with a large attendance. This department embraces a comprehensive scheme of lectures by men eminent in their profession, every phase bearing upon the teaching of the piano being exhaustively discussed. The lecturers for the present season are John J. Hattstaedt, Emil Liebling, Victor Garwood, Allen Spencer and Gertrude Mordough. A recital will take place each Saturday afternoon.

The third pupils' recital of the Cosmopolitan School of Music was given this afternoon in the Auditorium Recital Hall. The program was given by Lena Ruegnitz, pianist, pupil of Victor Heinze; Ethel Magnus, soprano, pupil of Mrs. L. A. Torrens, and Gertrude Kastholm, contralto, pupil of Mr. Torrens. Miss Ruegnitz performed Beethoven's sonata, op. 27, No. 1, and thoroughly maintained the high standard set by the students at the previous concerts.

Miss Magnus sang songs by Denza and Speaks with considerable effect, and Miss Kastholm, who possesses a rich

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'CELLO—Bruno Steindel. HARP—Enrico Tramonti. CHAMBER MUSIC—Franz Esser. PUBLIC SCHOOL MUSIC—Margaret M. Salisbury. FOREIGN LANGUAGES—Ernest Sicard and Mena C. Fursling. DRAMATIC ART DEPARTMENT—Donald Robertson, Director.

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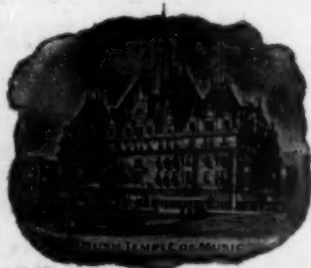
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contralto, displayed it to great advantage in songs by Smith, Bradsky and Lynes.

A most interesting and unique feature of the Cosmopolitan School of Music and Dramatic Art is the inaugurating of daily public students' recitals. The long established reputation of the teachers of this school insures thoroughly artistic performances and programs of the highest standard. To our knowledge daily recitals have never been undertaken by any institutions of musical education of this country. These recitals will give the students constant opportunities of appearing before the public; they will also afford the public the chance to judge of the character of the work done in the school. We congratulate the Cosmopolitan School for setting such a pace.

The Walter Spry Piano School begins the month of October with double the registration of pupils that it had at the same period last year. The gratifying success which has attended this institution proves in what measure a thoroughly artistic school, planned on the best educational principles, is appreciated.

The Chicago Musical College will open its series of musical and dramatic entertainments October 20, on which date a faculty concert will be given. The musicales and dramatic performances will be preceded each Saturday by lectures on "Musical History," delivered by Felix Borowski. Three one act plays will be produced October 27 under the direction of Marshall Stedman and Walter Kilbourne.

The first concert of the Thomas Orchestra will take place October 12. The following will be the program:

Overture, Euryanthe Weber
Symphony, No. 3, Eroica, E flat, op. 55 Beethoven
Allegro con brio. Marcia funebre. Scherzo. Finale.
Tone Poem, Macbeth, op. 23 Strauss
Vorspiel to Die Meistersinger Wagner

At the next pupils' recital of the Cosmopolitan School of Music, on Saturday, October 6, the following program will be given in the Auditorium Recital Hall:

Piano—
Spring Grieg
Etude, G flat major Chopin
Ethel Keating (pupil of Brahms van den Berg).
Vocal—
Sunbeams Ronald
All On a Summer's Day Thomas
When Song Is Sweet Gertrude Sans Souci
Bessie Andrus (pupil of Charles Sindlinger).

Harp—
Andante Parish Alvars
Concert Valse Hasseimann
Anna Ludwig (pupil of Enrico Tramonti).
Piano, Rhapsody, No. 11 Liszt
Ethel Keating.

Marie White-Longman in Demand.

Last season was a busy and successful one with Marie White Longman and this year promises to be still more prosperous for this well known contralto. She is constantly in increasing demand for oratorio engagements and is fast becoming a favorite "Messiah" contralto in the West. In October Mrs. Longman will be the contralto soloist at the big musical festival at Dallas, Tex., where two performances of "The Messiah" will be given. In December she will sing in "The Messiah" for the St. Paul Choral Club, and will also be soloist for the Milwaukee Männerchor at their first concert, in the Pabst Theater, December 7. Some press notices follow:

Mrs. Longman's voice is one of the most beautiful and sympathetic contraltos heard here for years. The audience recognized this immediately and the large assemblage broke out in spontaneous applause after the first aria. Her voice is of a most beautiful and rich quality, velvet-like, exceedingly flexible, lovely in tone and perfect in expression. The aria, "He Was Despised and Rejected of Men," enthralled the audience during its brief period. The deep reverence and the devotional spirit of this aria, together with the sorrow and grief she was able to bring out, portrayed her as a woman with a deep nature and with wonderful spiritual qualities. That aria will be remembered for a long, long time.—Indianapolis Sentinel.

Marie White Longman displayed an agreeably warm, liquid contralto, and, like the other individuals engaged in the production, seemed more bent upon giving an intelligent interpretation of the music according to the best tradition than upon making a display of her talents.—Chicago Record-Herald.

Marie White Longman, contralto, made a favorable impression with her rich, sonorous voice. She sang the recitative, "Behold, a Virgin," and the aria, "O, Thou That Tellest," with a great deal of feeling, and was received with stormy applause.—Chicago Tribune.

Marie White Longman, one of the sweetest singers that ever charmed Bay View, brought out the meaning of the noble passages she sang and captivated the audience with her exceptionally beautiful voice.—Recorder, Bay View, Mich.

Mrs. Longman's magnificent contralto voice enraptured the audience, which broke into a storm of applause after her singing of the air, "He Was Despised and Rejected," and her "He Shall Feed His Flock" was received with equal enthusiasm.—Decatur Herald.

Frederic Mariner, Technic Specialist, in New York.

With a reputation sustained by pupils and teachers in many States, Frederic Mariner, the technic specialist, has returned to New York to begin his eleventh year of piano instruction. Mr. Mariner has opened studios on West Ninety-second street, between Central Park West and Columbus avenue. More successes with pupils are anticipated by many who know something of his ability as a teacher and adviser of ambitious young pianists. Mr. Mariner was the teacher of Miner Walden Gallup, whose success through the South and West in recitals is well known. Mr. Mariner discovered young Gallup's talents, and developed and directed the boy's progress for two years, assuming entire care of the youth during the time. Men and women generally opposed to the exhibition of prodigies were most favorably impressed with the sensible manner in which Mr. Mariner introduced Master Gallup to audiences. The boy was beautifully taught and his playing was notable for everything that represented piano performance in the most wholesome and artistic state.

Mr. Mariner is making a specialty of establishing branch studios in several cities, with the object of extending his method of teaching and at the same time offering to students an opportunity to play in public if their talents warrant it.

On Monday, October 1, Mr. Mariner held a reception at his new metropolitan studios, 59 West Ninety-second street, and this opening day marked the beginning of what promises to be great work for the correct training of pianists, either as public performers or teachers.

Charles Lee Tracy at His Town Studio.

Charles Lee Tracy was among the recent arrivals from Europe, and on Tuesday, October 2, Mr. Tracy reopened his studio at Carnegie Hall and resumed his piano classes. Mr. Tracy takes up the work of teaching this autumn, after a most delightful and profitable summer. During June and July he conducted a summer school at Burlington, Vt., and the month of August he spent in England, Scotland and Ireland.

Re-opening of Carri Institute.

Ferdinand and Hermann Carri, the directors of the New York Institute of Violin, Piano and Vocal Culture, have returned to New York and taken up their work of teaching again at their school. Pupils are coming from all parts of the United States to study under the Messrs. Carri.



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DETROIT.

DETROIT, September 26, 1906.

Jennie M. Stoddard has reopened her studio at 84 Velpy Building.

Alice Calder Leonard, the soprano, is coaching with Mrs. N. J. Corey, preparatory to an extended Canadian tour.

The local concert season will be inaugurated by the Boston Symphony Quartet and Victor Benham, pianist, October 3, at the Church of Our Father.

The Besses o' th' Barn Band will give two concerts at the Light Guard Armory, October 6.

The attractions to appear in Detroit during the coming season, aside from those named above, include the New York, Pittsburg, Chicago, Boston, Cincinnati and La Scala Orchestras, Kneisel Quartet, Mme. Samarroff, Mme. Schumann-Heink, Mme. Eames, Mme. Gadski, Mme. Sembrich, Emilio de Gogorza, Petschnikoff, Rosenthal and Léhivinne.

The sale of seats for the series of concerts by the Detroit Orchestral Association already assures a repetition of last season's success. JAS. E. DEVOR.

Many Concerts for the Margulies Trio.

The Adele Margulies Trio—Miss Margulies, piano; Leopold Lichtenberg, violin, and Leo Schulz, 'cello—will again give three concerts at Mendelssohn Hall this season. The dates are: Thursday evening, November 22; Tuesday evening, January 15, 1907, and Tuesday evening, February 19. The out of town engagements will be many. Some of the most important concerts include: Boston, December 9, in the Tucker series at Chickering Hall; December 10, in Lowell, Mass.; December 11, in Worcester; December 12, in Springfield; December 13, in Hartford; December 14, in New Haven, and December 27, in Bangor, Me.

The success of this fine trio club was predicted, and it required no prophet to bespeak triumphs for the artists, who individually had won many in this country and Europe. Miss Margulies is in the foremost rank of the women pianists of the times. Mr. Lichtenberg is one of the most skillful and individual violinists born in the United States. Mr. Schulz, formerly of the Boston Symphony, and now first 'cellist of the New York Philharmonic Society, is president of the Tonkünstler Verein, and as soloist holds a commanding place with the artists from abroad who visit this country annually. All three mem-

bers of the trio are at the head of departments at the National Conservatory of Music, at 47 and 49 West Twenty-fifth street, New York.

ANOTHER DE KOVEN SUCCESS.

(By Telegraph to THE MUSICAL COURIER.)

NEW HAVEN, CONN., September 26, 1906.

Reginald de Koven's new romantic opera, "The Student King," was a tremendous success at its opening in New Haven last night. The music is probably the best ever written by De Koven and "caught on" with the audience to the point of almost too frequent repetition. After a short run in Boston the work will be taken to New York by Henry W. Savage, where it should have a rousing success. The hits of the piece were made by Lina Abarbanell, formerly of the Metropolitan Opera House, and Gustav von Seffertitz, formerly of the Irving Place Theater. D. A.

Gadski Generous to Automobile Victim.

During the past summer Madame Gadski has furnished her fellow citizens in Berlin the unusual spectacle of a prima donna driving her own automobile. A few days ago, while speeding along Unter den Linden, she unfortunately ran down a policeman who jumped into her path to avoid a runaway team. Gadski managed to stop the machine before the rear wheels had passed over the man, but nevertheless he was seriously hurt. He was hurried to the hospital, where he lay for several days in a precarious condition, but now he has rallied sufficiently to enjoy the wines and fruits which Gadski sends him daily. According to the Berlin papers, the victim is the envy of the entire police force.

Witherspoon With the Pittsburg Orchestra.

Herbert Witherspoon has been engaged to sing at the first concert with the Pittsburg Orchestra in New York, in conjunction with the Mendelssohn Choir of Toronto. Emil Paur, director of the orchestra, and A. S. Vogt, conductor of the choir, will both appear.

Petschnikoff Now in Berlin.

Petschnikoff has returned to Berlin, after his holiday passed in the Bavarian Alps. He will make a short tour in Germany before sailing for New York, on October 25. The great violinist will make his reappearance in this country at the pair of concerts of the Pittsburg Orchestra in Pittsburg, November 9 and 10.

Mr. De Gogorza Brought Back Novelities.

Emilio de Gogorza's programs this season will include a number of novelties selected by the artist this summer, in London, Paris and Milan. Mr. de Gogorza has come back to New York in splendid health and with his fine voice in the best condition. As told in THE MUSICAL COURIER last week, Mr. de Gogorza will open his season at the Worcester Festival. After the festival, the baritone will make a tour of the Far West, beginning at Salt Lake City, and then traveling through the States of Oregon, Washington and California. By the middle of November, Mr. de Gogorza must be in New York again to fill engagements in concert and recital. About January, 1907, Mr. de Gogorza will make another Western tour.

Hekking to Open Tour in Montreal.

Anton Hekking will begin his tour in Montreal on November 9. He will then go West as far as Victoria, and then from the North travel southward to California. After his concerts in the Golden State, the 'cellist will come East by the southern route, stopping at Galveston, Tex., for one concert. Hekking will not arrive in New York until the middle of January.

The West to Hear Dethier.

Edouard Dethier, the young Belgian violinist, will make his first tour in America this season. He starts for the Pacific Coast on October 20. He has concerts already booked at Butte, Helena, Spokane Falls, Tacoma, Wash.; Victoria, Vancouver, Westminster, Port Townsend, also six dates in Southern California, also Chicago, Dayton, Harrisburg, Carlisle and Montreal.

Gabrilowitsch to Sail on the Kaiser.

Ossip Gabrilowitsch, the Russian pianist, will sail from Bremen for New York, October 23, on the steamer Kaiser Wilhelm der Zweite. Among the latest bookings for Gabrilowitsch are the pair of concerts by the New York Philharmonic Society at Carnegie Hall, January 4 and 5, 1907.

Nordica to Visit Many Cities.

R. E. Johnston is booking Madame Nordica for a tour of forty-five concerts. The prima donna will be heard on this tour in Boston, New York, Brooklyn, Washington, Montreal, Albany, Raleigh, Columbia, Charleston, Jacksonville, Athens, Mobile, Oklahoma City, Little Rock, Dallas, San Antonio, Fort Smith, Lincoln, Knoxville and in other towns in the South and West.

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PROVIDENCE.

PROVIDENCE, September 29, 1906.

The Providence public has never lent its full support to the high grade musical attractions, but during the past two years it has improved somewhat in this respect. The Providence Musical Association, under the management of Lucy H. Miller, entered the field two years ago and undertook the almost herculean task of educating the public in this city up to a high musical standard. It has presented numerous concerts, having as attractions some of the world's most famous artists, but the association has never been supported in a deserving manner. It is hoped, however, that this year the association will have no fault to find with the attendance at its concerts.

The Arion Club will begin rehearsals next Monday night. It is the general consensus of opinion among local musicians that the club's presentation of "The Creation" last season was the finest piece of choral work ever heard in this city. The club's prospectus states that the first work produced will be "King Olaf," by Sir Edward Elgar. The second will be a concert of part songs and solos by well known artists, and the third concert will be Mendelssohn's "Elijah." Dr. Jules Jordan is conductor, Arthur H. Ryder organist and Harriet Mansir accompanist.

Louis Black, the popular tenor, who for the past two years or more has been the soloist at Grace Church, has become a member of the faculty at Beaver Institute, Beaver, Pa. He will be greatly missed here by his many friends and pupils.

Reeves' American Band, which for several years has been under the leadership of Bowen R. Church, has consolidated with Fay's Band, and the combination will be known as Fay's American Band; Edwin M. Fay, conductor, and Mr. Church, cornet soloist.

Franklin Wood has opened a new studio in the Conrad Building. He will have associated with him as pianist and accompanist Marion Blanchard Baxter, a pupil of Harold Bauer and Signor Buonomici.

Among the vocal teachers who have resumed work for the season are: A. de Guichard, Irving P. Irons, Jules Jordan, William Harkness Arnold, D. S. Babcock, James King, David Carter, Harriet E. Barrows, Emma M. Schott, Gretchen Schofield and Alice P. Wesley. Prominent among the piano teachers are: The Hans Schneider Piano School, the school of Mrs. Cross, Arthur H. Ryder, Newell L. Wilbur, Frank E. Streeter, George Slocum, Felix Fox,

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Carbone Studio Musicales Next Week.

Signor Carbone will give a musicale at his studio in Carnegie Hall, October 11, with a number of his pupils and other artists. Among those announced to sing are: Winnifred Walker, Florence McCarty, Marie Louise Thomas, Annie Craigen, Alice Meginnis, Edna Steckmest, Amanda Rohde, Muir C. Williams, A. L. Kronfeldt, A. W. Wallace and R. Wendeken. These pupils and their master will appear on the program with the Beasey sisters, violinists and pianists, and Rose Sindeband, pianist. Signor Carbone is one of the most successful teachers of singing and operatic repertory now established in New York. Young women and men of all nationalities are studying at the Carbone studio. Musicales will be given throughout the season, and the singers will on each occasion have the assistance of prominent instrumentalists.

New Bookings for Julian Walker.

Haensel & Jones have made the following new bookings for Julian Walker: Williamsport, Pa., October 22; Parkersburg, W. Va., October 24; Allentown, Pa., November 15; Pensacola, Fla., November 20; Mobile, Ala. (with Nordica), November 21; New Orleans, November 23; Beaumont, Tex., November 29; Galveston, Tex., December 3; Aeolian Company, New York, December 8; Brooklyn, N. Y., December 12; Detroit, Mich., December 14; Buffalo, N. Y., December 18; Jersey City, December 20; Boston, With Handel and Haydn Society, December 25, and Washington, March 5.

Big Artists for Kansas City.

Gustav Schoettle, director of the Schubert Club, of Kansas City, has arranged an exceptionally fine course of concerts for the coming season. The artists engaged are: Mme. Gadski, October 23; Francis Rogers, baritone, December 7, and Mme. Shotwell-Piper, soprano, February 1.

Evan Williams to Give One Recital.

Evan Williams, the tenor, will give one recital in New York early in November, on the eve of his departure for Europe. Mr. Williams has been here visiting relatives. The singer has established himself in England, and when he arrives there in the late autumn he will make a tour of the British Isles.

Sawaroff to Play With the Big Orchestras.

In addition to the many announcements of Mme. Samaroff's engagements this season the pianist has been booked to play with the Philadelphia Orchestra and the Theodore Thomas Orchestra of Chicago. The artist is to begin her musical year at the Worcester Festival next week, when she will perform the Rubinstein concerto in D minor, assisted by the Boston Symphony Orchestra, under the direction of Franz Kneisel.

Perosi, the composer of oratorios, is said to be at work on an opera.

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GREATER NEW YORK.

NEW YORK, October 1, 1906.

Robert Craig Campbell, the solo tenor of the "Little Church Around the Corner," recently gave a song recital in Winnipeg, Manitoba, opening the musical season in that thriving city of Upper Canada. The program was supplemented with a slip containing the printed text, and below is reprinted some of the nice things said of Mr. Campbell's singing:

His best effort was in the Jensen song, "Maria." Voice and style, excellent phrasing, combined with dramatic verve, brought about a furor of appreciation, and of course an encore. The beauty of singing being further enhanced by the smooth, velvety tones produced by Hugh Baly upon the violoncello.—Tribune.

His program was admirably calculated to show his ability, and the singer lent to each number an appreciation of the sentiment and an effective presentment throughout, and nineteen songs comprised the list. His voice retained its freshness and fidelity to pitch. Of the selections "Because," D'Hardelot; "Songs My Mother Taught Me," Dvorák; and "Summer Night," Van der Stucken, awoke the most flattering evidences of pleasure. Schumann's "Mondnacht," and the aria from "Die Freischütz" were probably the gems of the program, and presented the soloist at his best.—Telegram.

Elizabeth Patterson, soprano, has been booked by her manager, Frederic Hathaway, for a song recital at Passaic, N. J., November 8, under the auspices of the Teachers' Association. There are good judges of music in Passaic, and this recital is sure to be enjoyed and appreciated, especially as a unique program has been arranged. She will be assisted by the Marquisee Ladies' String Quartet, of New York. It is claimed for Miss Patterson that her voice is pure and faultless in tone, that she has perfect breath control, and is a linguist of rare ability. Early in October she is to give a studio musicale for Ernest Gambie, the basso.

Madame Marie Cross-Newhaus, chairman, is planning a fine season of novelties for the musicales of the Rubinstein Club. Her own work has grown so it is hard for her to satisfy all demands; she starts this week with a full class, and brought with her from Paris a lot of new music for them. While in Paris she had a coach every day, and her enterprise will be reflected the coming season in the novelties to be sung.

Harriette M. Brower and party have returned from Europe, having had a delightful summer. They were in Paris three weeks, and met a number of the prominent musicians. Miss Brower, who plays far too seldom, may run over to Paris to play in several concerts this season.

Pardon Robinson spent the summer principally at Montrose, Pa., where he had some summer pupils and gave sev-

eral recitals. He opened his city studio October 1 with every promise of a good season. The morning musicales, which last season were such a success, will be resumed in the studio, The Sonoma, this year.

Mary Helen Howe, of Brookland, D. C., was in the city last week, a trip which may result in some definite plans for the near future. Her sister accompanied her. She sang for some friends the "Indian Bell Song," from "Lakmé," and the aria from "La Bohème," showing a voice of much flexibility, brilliant trill and musical temperament.

J. Warren Andrews inaugurated the new organ in the Universalist Church, Swampscott, Mass., September 19, assisted by Arthur S. Cole, tenor. He played works by Handel, Guilman, Martini, Bach, Batiste, Gounod, Thomas, Flagler and himself.

Douglas Lane, the basso, sings in a prominent East Orange church and a New York synagogue; in addition to this he has been engaged to direct the choir of the First M. E. Church, of Westfield, N. J. He resumed teaching in New York October 2, having already opened his Newark studios, September 10.

Alfred Rollo, the tenor, concentrates much of his activity in teaching, and the thoroughness of his method has brought him a very satisfactory class. He sings at the Fourth Presbyterian Church, on West End avenue.

Mme. Cappiani writes from Switzerland that she is busily engaged in planting trees on her estate, at Rodi-Fiesso. Then she visits her daughter in Milan, and October 4 she embarks on the "Königin Luise," at Genoa, for New York. On arrival, October 17, she will at once open her studio at The Gosford.

Paul de Longpre, the Hollywood, Cal., flower painter, sends his New York friends clippings from Los Angeles papers, relating the first performance of his last piece for brass band, "San Francisco Funeral March, Prayer and Resurrection." He wrote the text for the prayer, as well as the music. Quoting the local paper:

De Longpre was in the audience and certainly ought to have been satisfied with the reception of his latest composition. * * * As the last strain died away they encored it en masse. The band responded with "The Tic Tac of the Mill," another of his compositions. This piece is in a lighter vein and the audience went fairly wild with their expressions of approval. So prolonged was the encore that the band had to repeat the selection before they would be satisfied.—Long Beach Tribune.

Carnegie Lyceum (leased by the American Academy of Dramatic Arts), Eugene Sweetland, business manager,

opened the season September 15. It is especially well suited to dramatic performances, musical affairs, readings and fashionable entertainments.

H. Howard Brown resumed teaching September 24, at the Atelier studios, 33 West Sixty-sixth street. He receives prospective pupils daily, from 10 to 12.

Jennie Slater, soprano pupil of eminent masters in Italy, Germany and England, teaches vocal music, voice production, style, opera, oratorio, concert, and repertory in English, German, French and Italian.

Edna Richolson, the Joseffy pupil, makes her New York debut in her own concert at Carnegie Hall this month.

Leon M. Kramer is the director of the new Manhattan College of Music, West 115th street. Mr. Kramer is well known as a conductor and able musician, and has some good teachers in his school.

Ludwig Marum and his associates will continue the series of chamber music concerts at popular prices, at Cooper Union. Standard classical and modern works are played, with fine finish and unity.

Mrs. Charles B. Foote, a sister of the composer, Frank Seymour Hastings, has been elected secretary of the Russian Symphony Society.

Louise Robbins, daughter of Louis L. Robbins, of Nyack-on-the-Hudson, is to be married to Lyman Ward, who is somewhat known as a baritone, October 17, at the First Presbyterian Church, of Nyack.

De Macchi's Work With Opera Students.

C. de Macchi, the vocal instructor, formerly located at Carnegie Hall, has taken a house with a larger studio at 517 West End avenue, near Eighty-fifth street.

All of Mr. de Macchi's pupils of the past season have resumed their work and many new ones are being added. Mr. de Macchi has just returned from Europe, where he has, in behalf of the National Opera Company, rented the Teatro Nazionale, of Rome, for the months of May and June, 1907, and will take several of his advanced pupils there for a finishing course on the stage of that theater, previous to their grand opera debuts.

By means of a special contract with the National Opera Company, pupils advanced enough to undertake so serious a task will be considered as members of the staff engaged for the classical opera season, and will not merely listen, but actually take part at the rehearsals with full orchestra. They will have the benefit of learning the artistic points of the "stars" with whom they will sing, thereby acquiring such stage experience as they would not be able to secure anywhere else.

The contract between Mr. de Macchi and the National Opera Company also gives to students proving to be ready for such an important step the privilege of a regular engagement with the company and consequent public appearance.

This special Italian course of grand opera is open to all who possess beautiful voices, ambition and endurance for "every day and a whole day's work. Several teachers of high standing already have urged their best pupils to take advantage of this opportunity.

Anna Lankow

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THE GEWANDHAUS,
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LEIPSIK, SEPTEMBER 19, 1906

In the recent review of the catalogue and the publishing interests of the firm of Friedrich Hofmeister (established 1807) it was not stated that this firm has the very important Leipzig representation for the Viennese music publishing, known as The Universal Edition.

The Universal Edition was founded in June, 1901, with the prime object of bringing out the classics and worthy modern compositions in the lowest price edition compatible with high class engraving and authoritative editing. The proprietors of the new edition are said to have placed much wealth at the disposal of those in charge, and a large number of distinguished editors were soon busy preparing entirely new editions of the important classics. Chamber works and piano scores with texts of many new operas, operettas and choral works formed an important item then as they do now. The new firm soon took over the entire publishing rights of the house of Joseph Aibl, of Vienna, and this brought a large number of the ultra-modern and well paying works of Richard Strauss, Max Reger and Gustav Mahler, besides time tried works by von Bülow, von Wilm, Lazarus and von Suppe, including the celebrated operetta, "Poet and Peasant," by the last named. Mahler's first, second, third and fourth symphonies were included, as also a very large number of the most important works by Strauss and Reger. The von Bülow works included that master's editing of Cramer, Beethoven, Chopin, Gluck, Handel, Mendelssohn and Weber. The new works that have appeared and will appear for the years 1906-7 are albums of Richard Strauss, Dvorák, Liszt and Popper, besides many albums for mandolin with numerous combinations of piano and guitar. Special teaching and concert works by Kirchner, Schubert, Riedel, Duvernoy, Kummer, Schick, Haydn, Kreutzer and Wilhelm Friedemann Bach are further included. This brings the total up to 1,540 publication numbers within the period of slightly more than five years.

The entire list of numbers issued in The Universal Edition is carried out in a uniform style of print and engraving, and as these are aimed to be of high class, the publishers claim great merit for the product. The Leipzig representation of The Universal Edition by Friedrich Hofmeister is the largest in any city outside of Vienna. A number of spacious warerooms in the Hofmeister building are completely given up to it.

Special attention is due the position which the Hofmeister house awards to the works of the late Theodore Kirchner (1823-1903). In a special sixteen page pamphlet, devoted to a biographical and critical appreciation of this composer, Hofmeister catalogues upward of thirty opus numbers. The C minor piano quartet, op. 84, probably stands at the head of the composer's chamber works, but his string quartet op. 20, and a group of very small pieces for string quartet, issued posthumously under the title "Nur Tropfen" are important. The eight pieces of the opus 79 are arranged by the composer for 'cello and piano, violin and piano and for viola and piano. A number of the chamber music selections were also treated by the composer for piano at four hands. The remaining large number of works for piano solo then occupies the useful place that keeps the composer strongly in demand, for the twenty or more of these opus numbers are unusually popular for the uses of teaching and modest concert use. Eight Kirchner songs appearing from the Hofmeister press are represented to be full of musical quality.

Jenny Osborn Hannah has just sung as a guest at the Hanover Opera on eight hours' notice and without rehearsal. On Sunday, September 16, she was with her family in Magdeburg when she received the request by 'phone from Leipzig to sing the Senta role that evening in

a performance of "Der Fliegende Holländer." The performance was taken with great enthusiasm by the Hanover public, who called the artists to the curtain no less than fourteen times during the evening. Mrs. Hannah's unusually strong work in this role has been recently reported in this correspondence.

Just now the artist has in preparation the title role in Halévy's "Jewess," which is to be revived here September 30, but Frau Doenges has the first call on the role and may present it on that occasion. For the coming "Nibelungen" cycle for October 5, 7, 10 and 12, Mrs. Hannah may have for the first time the small part of Freia in "Das Rheingold," and the Voglinde, the highest of the three Norn parts in "Die Gotterdammerung." She has already sung Sieglinde in "Die Walküre," but the casting of parts is never known so long in advance.

The New York pianist, Theresa Schickler, has spent some months in Europe, chiefly in Paris and Berlin. She is sailing from Hamburg for America September 22. She recently spent a day in Leipzig as the guest of her friends, Mr. and Mrs. Friederich Künzel, formerly of New York. Mrs. Künzel is a daughter of the New York piano master, Bernhard Boekelmann, and in Leipzig is the wife of an esteemed member of the book trade.

Ernst B. Raunser is just publishing the op. 26 by the violin instructor, Viktor Janitzek, of Lucerne. This opus is in two books, comprising fifty violin etudes for the left hand. The first book is already from the press; the second will follow immediately. Janitzek was formerly a pupil of Hans Sitt in Leipzig, but is now instructor of violin in the city music school of Lucerne. The present etudes are found to be directed to the steady use of the third and fourth fingers and to securing independence of these fingers. This is the second instance of Raunser's own publishing. Some months ago he issued a set of piano pieces by the Boston composer, Fletcher, now residing in Leipzig.

The young American pianist, Flora Millard, former pupil of Reiscnauer, and the American violinist, Louis Persinger, former pupil of Hans Becker, in Leipzig Conservatory, will play a joint recital in Brussels in October. For her Prü-

fung in Leipzig Conservatory Miss Millard played the Beethoven G major concerto. Persinger made the Prüfung here with the Bruch G minor concerto. After spending a season or two in America, he returned to Europe last September and has continued his study under Ysaye. In a letter to Leipzig friends he speaks in terms of warm personal regard for Ysaye.

This office is in receipt of news of the marriage in Washington, D. C., of two former students of the Conservatory, Anna Busch, of Washington, and Frederick Weed Flint, of New York. The ceremony was performed August 20 at the rectory of Grace Church, Alexandria, Va. Mrs. Flint was here for some years as a pupil of the pianist, Theodore Wihmayer, then of the Conservatory. Mr. Flint spent some years at violin study under Arno Hilf, and latterly gave much attention to work in theory and musical history. Mr. and Mrs. Flint have established the Flint School of Music for violinists and pianists, at 1413 Q street, N. W., Washington, and have begun teaching. Their friends in Leipzig hold them in high esteem and are wishing for their success.

EUGENE E. SIMPSON.

Blumenschein to Go Abroad.

W. L. Blumenschein, of Dayton, Ohio, will leave shortly for Europe, where he intends to spend a year visiting his son in Paris and making trips to the various musical centers. Mr. Blumenschein's son Ernest is a most successful artist and illustrator, and lives abroad. Of Mr. Blumenschein's coming trip, a Dayton paper says: "To allow him to spend this year abroad the music committee of the Third Street Presbyterian Church has granted him a leave of absence. Mr. Blumenschein for the past twenty-eight years has directed the music and been the organist of this church and a year's vacation after the splendid service he has always given the church is one well deserved. Mr. Blumenschein has been one of the leading spirits in the musical life of the city for more than a quarter of a century, and his absence will be noted in musical circles. While abroad he will devote some time to composition and expects to return home in time to resume his professional work next September."

The Singer to Her Audience.

BY CURTIS HIDDEN PAGE.

I was Isolde—body and soul and voice
I gave myself to be Isolde's self
In full abandon. . . . But Isolde died
With that last note of love in death. I know
The truest of you fain would make no sign
But one deep silent breath, and slowly going
Feel me Isolde still.

It cannot be. . . .

I am the woman now, and need your praise. . . .
Let me sink back and rest in your applause.
Uphear me on its waves that swell and rise
And break in shouts of praise—lest I should faint
In falling back so far to be myself
After Isolde—lest I, too, should die
Falling from that last note of death in love.

—The Pacific Monthly.

Schenck to Lecture.

George Seymour is booking a fall lecture tour for Elliott Schenck. Besides the Wagner operas, which are always in such demand, Mr. Schenck will explain Strauss' "Salome," Puccini's "Madam Butterfly," and other new works to be produced.

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An uncommonly refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technique is thoroughly mastered.—*Vienna Tageblatt*, December 3, 1905. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—*Munich Allgemeine Zeitung*, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technique. His interpretation of Schubert and Chopin was poetic.—*Berlin Neueste Nachrichten*, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technique of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—*Leipzig's Musik Zeitung*, Berlin, January 19, 1906.

IN EUROPE AFTER
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KANSAS CITY.

KANSAS CITY, September 28, 1906.

The preliminary steps toward organizing an orchestra in this city, with Carl Busch at its head, have been taken, a list of prominent business men having been selected, from which a board of directors will be chosen, and it will be the duty of this body of men to get the yearly guarantee of \$10,000, that being the amount Mr. Busch states will be necessary. J. J. Heim has already pledged \$1,000 per year of the total amount asked, and it is thought the directors chosen to take charge of this preliminary work will have little trouble in getting the balance.

The Schubert Club has announced the dates of three concerts to be given this season, the first on October 23, Mme. Gadski as soloist. The second concert will be given December 7, with Francis Rogers, baritone, and the third will be February 1, with Mme. Shotwell Piper, soprano.

Rudolf King, pianist, assisted by Cleopatra Dix, soprano, will give a recital at the Central High School the morning of October 12.

Edward Kreiser, organist, of this city, opened a new organ at the First Methodist Church, in Warrensburg, Mo., on September 26, and he will open another organ in Richmond, Mo., on October 4.

Mrs. Carl Busch, pianist, and Frederick Wallis, baritone, have an engagement for a concert November 2, in Tulsa, I. T., where they will appear before the Women's Federation of Music and Literature.

The friends of Gertrude M. Concannon, pianist, will be sorry to hear that she has just suffered the loss of her father, who has been ill for several months.

Elizabeth Frey, pianist, has returned from her summer vacation, spent on her brother's ranch, near San José, Cal., and has reopened her studio at 404 University Building.

Mrs. Louis Klein, pianist, announces that she is working up a number of things for this season. The first offering will be a series of three chamber concerts, and later in the season she will appear in concert herself. Mrs. Klein has not been doing any work in public for some time.

Carl Busch will have charge of the orchestra of the Church of This World, which will hold services in the Schubert Theatre, the first meeting to be held the first Sunday in October.

"The Chimes of Normandy" was given at the People's Theatre, in Kansas City, Kan., last night, under the direction of Addison Madeira, and Samuel Sterrett conducted the orchestra.

Glen Myers, tenor, is to give a song recital in this city on October 18, with Delia Crowley at the piano.

The Busch Pianists' Club will hold its first meeting of the season the second Saturday of October. This club is composed entirely of pupils of Mrs. Carl Busch, and always gives a series of interesting recitals during the season.

Miss Parkhurst, of Topeka, has been engaged as accompanist by Herman Springer, and she will also act as accompanist for Franklyn Hunt.

Mrs. Van Pelt, of Paola, Kan., will spend the winter in Kansas City, studying piano with Genev Lichtenwalter.

Claire Canfield, of Los Angeles, Cal., has been paying a visit to her aunt, Mrs. Delmar Palmer, of this city. Miss Canfield is a contralto, and is on her way East to study with Mme. Edwards.

Louis P. Buch, who has been player of the first violin at the Orpheum Theatre for the past eight years, or since the opening of that house, has been engaged as leader of the orchestra at the new Shubert Theatre.

George B. Penny announces three subscription courses of illustrated lectures for this season, each course to include twenty lessons, and all will be given in the Athenæum rooms of the University Building, the subjects being: I. European Cathedrals. II. The Scientific Appreciation of Music. III. The Archaeology of Bible Lands.

The "Musical Appreciation" course will discuss the architectonics of music, from the composer's standpoint of melodic, harmonic and contrapuntal material, form and means of expression; the evolution of music as a science and as an art. In addition to lantern slides, the piano, voice, violin and organ will be used for illustration.

F. A. PARKER.

Hubbard Vocal School.

The Hubbard Vocal Studios at 159A Tremont street, Boston, Mass., opened for the season on Monday, September 10, and an unusually large class was registered. Arthur J. Hubbard has taken the suite on the fifth floor, immediately above the fourth floor studio, which additional space doubles the size of the Hubbard precincts.

This institution has really assumed the nature of a vocal school, as Arthur J. and Madame Hubbard have secured the valuable assistance of Frederick J. Lamb, a former pupil, who is now associated with them in their increased studio work.

The Hubbard Vocal School, situated as it is, overlooking the Boston Common, is unusually cheery and attractive, and the rooms are well lighted from without at all times of the year. Indeed, the artistic atmosphere of the Hubbard domain is strikingly manifest.

During the past summer several of the Hubbard professional pupils from the West went to the summer home of these Boston teachers for the purpose of coaching. The Hubbard summer residence is beautifully situated on one of the New Hampshire lakes, and it is seldom that teaching is carried on there during the relaxing season, but the Western artists in question were desirous of special coaching with their former teachers during the summer just past, and an exception was made in their case.

Engaged for "The Damnation of Faust."

Mary Hissem de Moss, the soprano, and Ellison van Hoose, the tenor, have been engaged for the performance of "The Damnation of Faust," which the Philadelphia Choral Society will give in Philadelphia on the evening of March 28, 1907.

Artists for the Mobile Festival.

Leon De Fonteynes, the eminent French baritone, is engaged for the Mobile Festival, together with Madame Nordica, Madame Maconda and Rosa Linde. All these artists are engaged through the office of R. E. Johnston.

Hollman to Make His Reappearance in Milwaukee.

Joseph Hollman will make his reappearance in the United States in Milwaukee with the Deutscher Club of that city. Another important engagement for the early part of the tour will be with the Theodore Thomas Orchestra of Chicago.

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Mon., Oct. 1, to Sun., Oct. 6, New State Armory, Springfield, Ill.

Sun. 7, Grand Opera House, Danville, Ill.

Mon. 8, Grand Opera House, Bloomington, Ill.

Mon. 9, Dowling's Theatre, Logansport, Ind.

Sun. 10, New Eagle Theatre, Wabash, Ind.

Tues. 11, Citizens' Opera House, Defiance, O.

Wed. 12, New Auditorium, Tiffin, O.

Wed. 13, New Clifford Theatre, Urbana, O.

Sun. 14, Gray Chapel, Delaware, O.

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Love's Springtide Sung by Madame Nordica
 Hail of the Bony Fiddler Sung by David Bispham
 Recompense Sung by Charles W. Clark
 My Dearie Sung by Gwyllyn Miles
 High and Low Keys.

Mr. Hammond resumes teaching, Piano and Song Interpretation, in New York Studio, September 28.
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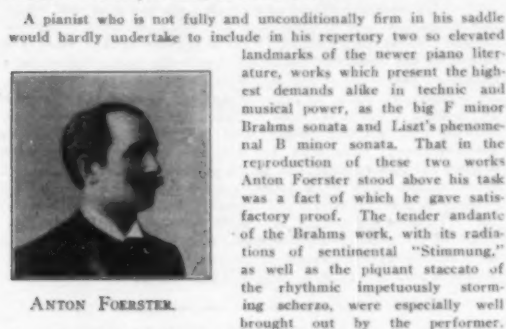
THIRD AMERICAN TOUR

ENTIRE SEASON, 1906-7

Direction: LOUDON G. CHARLTON
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ANTON FOERSTER APPRECIATIONS.

The following press notices from Hanover, Halle and Leipzig show in what high estimation the Austrian pianist, Anton Foerster, is held in those cities.



ANTON FOERSTER.

A pianist who is not fully and unconditionally firm in his saddle would hardly undertake to include in his repertory two so elevated landmarks of the newer piano literature, works which present the highest demands alike in technique and musical power, as the big F minor Brahms sonata and Liszt's phenomenal B minor sonata. That in the reproduction of these two works Anton Foerster stood above his task was a fact of which he gave satisfactory proof. The tender andante of the Brahms work, with its radiations of sentimental "Stimmung," as well as the piquant staccato of the rhythmic impetuously storming scherzo, were especially well brought out by the performer.

By means of his almost inexhaustible technical capacity, and his undeniable capacity for bigness of conception, he was adequate to the broadest passages of the Liszt sonata, and that in a very notable degree. Especially successful was the poetic rendering of the cantilena theme of the last work, filled with its caressing, melodic charm. Herr Foerster won a big artistic success with us, and in case he ever makes another appearance in Hanover, it doubtless has won him many friends.—Hannoversche Anzeiger, January 19, 1905.

To judge by this last appearance, Anton Foerster may soon be called to play a leading role in the pianistic world of today. * * * Indeed it was playing masterly and not to be surpassed.—Halle'sche Allgemeine Zeitung, February 2, 1905.

The excellence and bigness of his renderings left behind them impressions of compelling power.—Halle'sche Zeitung, February 3, 1905.

Seldom does the personal note press so into evidence as in the work of this graceful Austrian; life wells from his playing in unforced directness, and it breathes forth an elevation, a sympathy such as is evinced only by the chosen.—Halle'sche Saale-Zeitung, February 2, 1905.

I have heard Herr Foerster for the past three years, and prize him as an excellent virtuoso and extraordinary hero of the keyboard. What he yesterday had to offer was proof of a high grade of spiritual and mental advancement, for the artist was able really to awaken and call to life in his hearers the feeling for the compositions of a Brahms and a Liszt (the sonatas in F minor and B minor). It was not playing that sounded merely for a moment, but a sort of effect upon the breadth of the human soul life; there was in it something of the elemental in art and not alone technical bravura and keenness of thought, but the forces of the human artistic self came here to convincing utterance. Finely did Herr Foerster

render the scherzo and finale of the Brahms sonata, with just the right rhythm and excellent structure, and the wonderful andante he gave with the true poetic breath. In Liszt's B minor sonata he also had elevating moments; and above all I should like to give special recognition to the plasticity and (in lyric passages) to the sheer tone beauty of his playing. That Herr Foerster today, as formerly, unquestionably belongs to the most important technicians of the young pianists, was evinced by his reproduction of the Liszt tarantelle. Here his playing was of delightful elegance and refinement, and of unusually beautiful tone nuances. * * * Herr Foerster also gave Chopin's B flat major nocturne with fine feeling, and a passacaglia, by Adolf Ruthardt, came to excellent effect under his hands. * * * Herr Foerster's renderings elicited the liveliest applause from his hearers.—Leipziger Tageblatt, February 8, 1905.

* * * Herr Foerster played the Brahms sonata and especially the second, third and fourth movements very beautifully; but in Liszt's B minor sonata his powers of reproduction and expression seemed even more intensified. Particularly pleasing was the fact that the pure technical effort of the piece was placed in the background, that the pianist gave precedence to the work, and completely merged himself in the poetic side of his great undertaking. Works of smaller compass Herr Foerster offered Schubert's variation impromptu, and Chopin's D flat major nocturne (from op. 27), whose rendering was extremely successful from the standpoint of tonal beauty. * * * With an admirable performance of a passacaglia, by A. Ruthardt, Herr Foerster won much applause. At the close of the evening the pianist once more exhibited his truly dazzling and highly developed technical capacities with Liszt's tarantelle (from "Venezia e Napoli"), a masterly performance which moved his hearers to loudest applause. The pianistic filigree which appears here in great abundance I found to be beautifully handled; it all stood out in impeccable clearness and astounding transparency.—Musikalisches Wochenblatt, Leipzig, February 16, 1905.

A Six Months' Tour for Whitney Tew.

Whitney Tew, who presented the new music drama, "Guinevere," in London last season, under the patronage of H. R. H., the Prince of Wales; Whitelaw Reid, the American Ambassador; the Duchess of Wellington, the Duchess of Sutherland and others, will tour in America from October to April in concert, oratorio and recitals.

Mr. Tew's creation of the role of Merlin was considered a strong embodiment, which established his exceptional versatility.

Referring to a recent recital in London, Joseph Bennett writes as follows in the Daily Telegraph:

Of the eighteen lyrics eight—not a bad proportion as things go—were of English origin, the composer being Frances Alltice, to whose cycle called "Phases" they belong. The foreign examples were drawn from the works of Brahms, Martini, Bach, Schumann, Schubert, Franz and Dvorak. Among these Brahms stood high above the rest in virtue of the "Four Serious Songs" on the subject of death, composed not long before he passed from life. We are sometimes assured that these noble and impressive works were

not due to any presentiment or premonition, however it may be called, of an imminent ending. That may be, but had there been a presentiment Brahms was not the man to talk about it. There is such a thing as unconscious premonition, and the unexpected appearance of these very solemn songs, quite remarkable in itself, may have had more significance of origin and purport than Brahms was able to recognize. Whitney Tew dealt with them in a manner quite appropriate to their dignified seriousness. The full claims of these pieces are not easily met. Indeed, we cannot call to mind any artist who, on any occasion, has entirely satisfied us in regard to them. But it is only just to say that Mr. Tew's measure of success was far from inconsiderable, and the songs being what they are, quite worthy of commendation. In his miscellaneous selection Mr. Tew sang capitally an air from Bach's "Coffee Cantata."

MUSIC ACROSS THE HUDSON.

JERSEY CITY HEIGHTS, N. J., October 1, 1906.

Arrangements for the concerts of the Schubert Club have been completed. At the first concert, set for the evening of December 4, the club will have the assistance of Madame Maconda, Maud Powell and William Harper. Madame Homer and Ellison van Hoose are engaged for the spring concert of the club. Thirty members of the New York Philharmonic Society will form the orchestra for both concerts, under the direction of Louis R. Dressler, the conductor of the club. The Women's Choral Society will unite with the Schubert Club in the performance of "The Messiah," on the evening of December 20. Three of the four soloists and already engaged are Shanna Cumming, Marion Martyn and Julian Walker.

Moritz E. Schwarz, the organist and teacher, has returned from his vacation passed in Europe. While abroad, Mr. Schwarz met William C. Carl and other musical Americans; also the representatives of THE MUSICAL COURIER in various European capitals.

Louise L. Hood resumed in Newark today her varied musical activities, including lessons in piano and violin and instrumental sight reading classes. Miss Hood has played at many concerts as soloist, and last year the Women's String Orchestra, of Newark, was organized through her efforts. Miss Hood received her musical education in Berlin and in this country, under eminent masters. She was chosen conductor for the new orchestra, and is now planning to give a number of concerts.

Madame Ernest Temme, who opened her studio in New York this week, is a born teacher. She is a thorough musician, trained in Germany by the best masters. Madame Temme does not hesitate to admit that she sang in the original production of the "Nibelungen Ring" at Bayreuth.



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Mrs. D. H. Bender is home from her summer holiday, spent in the mountains of Pennsylvania. Clara Krause, another New Jersey musician, was among the recent arrivals from abroad.

Miss Walter, a teacher of piano and harmony, from Berlin, is at present the guest of her sister, Mrs. Carl Willenborg, of Hoboken. George Walter, the Bach singer, is a brother of the accomplished woman.

Grace Carr, the pianist and teacher, passed her vacation up in Liberty, N. Y.

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MRS. SEABURY C. FORD, THE SOPRANO.

Without question, one of the best known sopranos in America is Mrs. Seabury C. Ford, who makes her home in Cleveland, Ohio, but who belongs to no mere local environment.

When only a child she became a member of the St. Paul's Episcopal Church choir, in Cleveland, where she has continued her work for a quarter century. During this time offers have come to her from other churches, from New York and Chicago, but she has always declined. Her home interests are in Cleveland, and there she prefers to remain. She has likewise rejected offers to go on the stage. As the soprano in the original "Persian Garden" Quartet, Mrs. Ford scored great success in the metropolis, singing in the work no less than fourteen times within four months. "The Messiah" is another work in which she has won distinction; there are societies who consider her unparalleled in this. She was one of the soloists at the Pan-American Exposition, where she appeared with the Pittsburg Orchestra, and she was also chosen for the grand concerts given by the National Federation of Women's Musical Clubs at the Cleveland meeting. She is the recognized leader in musical circles of Cleveland, a woman of social position and power, and her Sunday evening musicals have much charm, and have been the highway for many young artists to success.

Last November, Mrs. Ford gave a joint recital with Arthur Foote, of Boston, in Oberlin, Ohio, and echoes of her success will be found in the press excerpts printed below. In March of this year she sang in "Faust," presented in concert form in Cleveland, with the Paur Orchestra, Van Hoose and Witherspoon also soloists.

At this writing Mrs. Ford is on the ocean, homeward bound from a summer spent in Europe, with her daughter Mignon, where she studied with two teachers, Mons. Tournouche, chef-du-chant at the Opera, and with Mons. Bataille, husband of Roger-Miclos. Mrs. Ford has prepared a number of songs and arias for the season now about to open. Some recent press notices follow:

The singing of Mrs. Ford gave unalloyed satisfaction. Her program was admirably selected, for the songs were not only gems, some of them of the first water, but they were also particularly suited to her voice and style. Mrs. Ford has a quality of voice that is somewhat unusual; the charm of it increases as the performance goes on. There is no question of her intelligence, her genuine feeling, her taste and her knowledge of the relation of means to ends. All these qualities are evident in her art; her singing therefore has not only charm but distinction. It is seldom that all judges are so unanimous in their enthusiasm as was the case at this concert after Mrs. Ford's singing of Strauss' "Traum durch die Dämmerung." This exquisite lyric was sung with a purity and control of tone, a perfection of shading and a truth of expression that are beyond all praise. It is rarely that anyone hears anything so perfect. "Ein Traum," by Grieg; "Le Nil," by Leroux; "Cécile," by Strauss, and "Eden Rose," by Foote, all of them noble songs, were also nobly sung.—Oberlin Review.

Five of Mrs. Foote's songs were sung by Mrs. Seabury C. Ford, and it is not too much to say that they could not have had a more sympathetic and artistic interpretation, indeed there is an air of artistic refinement about everything Mrs. Ford sings. Whether the selection be particularly suited to her voice or not, there is a certain musical sincerity which is never lacking. In the first group of songs there was observed a little huskiness of tone but this disappeared entirely as the program proceeded until in the songs by Strauss, Mrs. Ford reached the high water mark of the evening. Her tone particularly in the "Traum durch die Dämmerung" was superb in its purity and power and we do not recall any singer in recent years who has excelled this performance in breadth of style, beauty of tone or artistic finish. "Le Nil," a lovely modern French song—serious and poetic—by Leroux, was also conspicuously well done, and an exquisite obligato was played for this and for Weill's "Spring Song," by Miss Harter of the Conservatory. These two numbers were received with enthusiastic applause and were repeated.—Oberlin News.

Mrs. Ford's rich and powerful voice carried the audience by storm.—New York Times.

Mrs. Ford's voice, which was heard to better advantage in the "Persian Garden," is a true soprano of phenomenal power and pleasing richness. Her high notes were true and well sustained, and in the middle and lower registers her voice is invariably clear and rich, with a delightful liquid quality.—New Haven Register.

I have the agreeable task of paying tribute to a most gifted vocalist. Mrs. S. C. Ford, who sang upon the last afternoon, quite electrified us with her voice and her art. She is really a great artist with her voice, and quite recalls and stands near to Nordica. Both in brilliant dramatic music and in coloratura music and powerful utterances of joy and in the softest breathings of tenderness, she seemed equally at home. Her scale has that quality which indicates the artist, and up to G, above the line, the notes are superb in fortissimo. Then, in the altitudes above the staff, her flute like covered trill is of charming freedom and purity. She sang in three languages, also, and in all the details of vocal art showed us that she is a high art singer. Those who did not hear her were unfortunate.—Exchange.

In Mrs. Ford is combined all the attributes of a successful oratorio singer. Her voice is strong, clear, melodious, and is brilliant and beautiful, especially in the upper register. She caught the spirit of Mendelssohn's music and sang everything with repose, dignity, breadth and sentiment. Her head tones are particularly brilliant.—Washington Post.

Mrs. Ford possesses a musical equipment, both vocal and intellectual, which renders every note she utters a delight to her hearer. To listen to the singing of so mature an artist is to receive that unusual pleasure which only complete development can give, whatever nature's endowment may have been. With a voice faultless in quality, and under that perfect command which is equal to every requirement in the wide range of a long and varied program, Mrs. Ford seems to have the power to change this very quality to best interpret each individual phrase. Thus, instead of being satisfied after hearing a few songs, the hearer comes to realize the almost limitless possibilities of expression, and after listening to more than twenty songs the audience of Wednesday evening was loth to permit Mrs. Ford to cease, and only departed after she had laughingly assured them that she had nothing more to sing.—Jamestown Evening Journal.

Mrs. S. C. Ford, who made her first appearance in this city upon this occasion, left a very agreeable impression. She is of pleasing stage presence and possesses a soprano of exceeding flexibility and pure tone, accurate in forte passages in the extreme upper register, sweet and beautiful in the middle and lower tones. She sings without effort—indeed, this becomes a notable feature of her work.—Milwaukee Sentinel.

Mrs. Seabury Ford sang at the First Baptist Church last evening, assisted by the Tuesday Musical Club. She is a soprano of considerable ability. Undoubtedly more famed soloists have visited Denver in the last few years, but for good, wholesome singing, shorn of those pyrotechnical displays that are supposed to work up enthusiasm, that of Mrs. Ford takes precedence. She secured most of her training in this country. Her soprano is of wide range. Her program showed no little versatility, the songs being in French, German, Italian and English. She is mistress of her voice and uses it as the dextrous hand which wields the bow. She shows a reserve of power and authority that is impressive. Adella Prentiss, the accompanist, whom the artist always has en tour, is sympathetic and brilliant in her work. She is always subservient to the vocalist, showing great art and finish. Mrs. Ford's debut did not evoke great applause. Even after her first two selections the audience did not fall into raptures, but as she progressed, showing more and more technic, more of a range, more sympathy and finish, her auditors became captivated and insisted upon encores, the best being "The Maiden's Wish," by Chopin, as sung by Madame Sembrich, of the Grau Opera Company. It is rare for a Denver audience to insist upon an encore at the conclusion of the program, but such was accorded to Mrs. Ford.—Denver News.

Hattie Clapper Morris Home From Europe.

Returning from her regular summer sojourn in Europe, refreshed and enthusiastic, Hattie Clapper Morris has already begun planning her invitation musicale, to occur about December 1, in The Sonoma. Julia Strakosch, a family name known in two continents, one of her artist-pupils, is in London, where she will sing in concerts, returning in December. Clara Lambert, another young artist, returned on the same steamer with her. Ethel Barrymore studied with her for five months last season, and John Drew's daughter is another pupil. In London Haddon Chambers paid Mrs. Morris special attention, as did Boosey, the head of the big publishing firm. They heard some of her best pupils, and the outcome of urging is that Mrs. Morris will probably have an annual London teaching season. She speaks in terms of great delight of the lovely voice and prospects of Suzanne Ainley, another pupil. Another recent pupil is Louise Courtney, the daughter of her own former teacher, and whose pretty voice is developing into something notable under the Morris direction.

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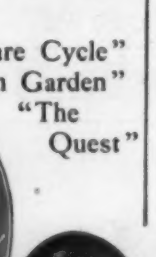
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Short Talks on Voice Mastery by Dr. B. Frank Walters, Jr., Given in Connection With Vocal Recitals by His Students.

No. 1.—VOICE MASTERY AND THE VOCAL GIFT.

In these talks on Voice Mastery, I am going to try to place the subject of singing before you in a different light from that in which it has been seen heretofore, by the general public, by singers themselves, and by singing teachers.

People have always felt that the ability to sing well is a gift, more or less rare; at least a bequest on the part of Nature or God—born with one, not to be acquired, and raising the possessor above the majority of folks—singling him or her out as it were, a fortunate child of Nature, or as an illustration of Divine favor to man. This seems to be the current belief, underlying all conversation about singers even though unexpressed. The greater ability, the better the quality, the more extended the compass—then the greater evidence of the singer's separateness from common humanity, at least in his art. And the peculiar part of it is that in no other art is this view taken: it is limited to singing. People know that a great pianist becomes so by practice—beginning at an early age if you will—but still by practice. The biographies of great violinists—Paganini, for instance—set forth in no uncertain terms the tremendous amount of practice done during the student days of the artist. In painting, in sculpture, it is the same story. In athletics the same. The oarsman doesn't win his race by being born an oarsman, but by developing into one. The acrobatic performances of the circus are the product of thousands of hours of practice and development—always practice. But with an exceptional voice people seem to imagine that practice and growth never enter into the question at all. They talk as though the development and control of the vocal instrument which alone makes the singer possible, is just handed out by some benign influence to a few favored mortals without any necessary fulfillment of conditions, and that those who fail to discover it in themselves as a natural gift needn't expect to acquire it.

The whole idea of Voice Mastery as I want you to consider it is directly opposed to this view; and, starting from a different premise, we who know that every good voice that has ever existed must have been developed by practice and slow growth, albeit perhaps, unconsciously to the possessor—we who know this, have investigated the causes of good voices, have discovered some of the laws and are in the way of discovering more—because we don't limit ourselves at the outset by a false conception of the possibilities of the case. We don't say: "Oh a good voice is always a gift: singers are born and not made"; but we start with the proposition that there never was or could be a good singer who didn't have to "grow" his or her voice; and there never was a healthy child of either sex

who could not have developed by maturity a good singing voice, with the right kind of practice, other things being equal.

Now you see, this puts the whole matter of singing upon an entirely different footing from that upon which it is dealt with by most people, and especially by the old fashioned singing teachers. In the first place—referring to them, the old timers—there was so much religious superstition mixed up with their music, such a warped type of mind brought to their teaching, that when they discovered a rare voice they fell down and worshiped the evidence of the Divine handiwork so to speak, in an unworthy mortal, instead of placing it in the category of phenomena and trying to discover the laws underlying that kind of phenomena and its reproduction. For it is the business of the true teacher to reproduce the good and eliminate the bad, and this can be done only by understanding the why and how!

So the "singing masters" of the old school were content to take voices as they found them and train their pupils to sing prettily as to interpretation, exactly as to music, and as well as might be, considering the limitations and defects of compass, power and quality with which they were affected: and if they brought out any exceptional singers during their incumbency, it was because such singers were already exceptional as to voice at least, when they commenced to study.

The latter remarks apply equally to much of the so-called voice training which is prevalent nowadays. Upon analysis it will be found to be little more than coaching, the voices of the singers ostensibly trained by the teacher really showing no change in any vital characteristic whatsoever.

For instance: if the voice of a contralto showed a "break" between "medium and chest registers" when she began study, the same break is apparent when she is "brought out" later at a recital. If a tenor or baritone had a choked tone when he went to the teacher, he still has it when he is presented to the public; or on the other hand, if he had a fine voice throughout when he began study, he is presented some months later as a product of the same glorious method. The pupils of such teachers—sopranos, contraltos, tenors or basses, if they become successful public singers—were successful potentially before they began study. They have not gained a thing they did not have when they started, except some style and expression in their singing, some traditions ("the way the great singers do it, my dear!") some musical knowledge, and that degree of development which comes from the mere use of the voice and which would have come anyhow if they had continued to sing without any instruction. They go to the teacher with good voices and they simply learn how to sing certain compositions. They do not argue for the ability of their teacher as a voice trainer in any sense, but merely prove him a good "coach," and this distinction should be kept constantly in mind. A singer's coach is necessary: I have no desire to belittle him; but he is not

a voice trainer and should not receive credit for producing what already existed.

Voice mastery in the sense I use the expression is a vastly different thing, and means much more than this. It is only when my pupils show some real defect, some hitherto insurmountable difficulty, that I am called upon to do my best work. Anybody can give "singing lessons," and nowadays nearly everybody does; but show me a man or woman who has cemented a bad break in a contralto's voice, removed a choked tone from any voice, added an octave to the voice of a soprano who thought she was a contralto because she couldn't sing higher than fourth line D; or develop in a year or less tones from middle c to high F and G in a bass and baritone who had studied for some years elsewhere without success, to gain these tones, and I will show you a real voice trainer. Work of this kind is not done by ninety-nine in a hundred singing teachers—either because they don't admit it is possible, or because they don't know enough about the vocal instrument as an instrument, to give the exercises needed.

The fact is, they have never been interested in this kind of work. Singing teachers are recruited mainly from the ranks of professional singers and retired opera singers, who had "natural" voices themselves, and whose training has consisted of coaching, repertoire, style and some conventional vocalizes, but who have received no instruction whatever in the mechanics of voice. All that they can teach is what they themselves have learned. They make a bid for good, natural voices and pass along what they have studied or picked up in their professional experience; but they either make no attempt to eradicate defects because they have been taught and believe that "You have to sing with the voice God gave you," or else they teach singing according to some "method" which is supposed to produce a voice by blindly following the exercises given. Their own knowledge of vocal processes is almost nil, for nothing in their training has encouraged them to make any particular study of the subject. Their aim as public singers, and the precept and example of their teachers before them has been—how to sing most effectively—how to please their audiences—how to maintain their own pre-eminence: not how to understand the vocal instrument and its possibilities—how best to aid those who may some day be under their care. They have been taught to cultivate the emotions of the artist, ignoring entirely the analytical, investigating, weighing faculty of the scientist!

(To be continued.)



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PHILADELPHIA.

PHILADELPHIA, Pa., September 29, 1906.

Fritz Scheel has arrived home, and rehearsals with the Philadelphia Orchestra will begin during next week.

On November 23 the Choral Society of Philadelphia, Henry Gordon Thunder, director, will sing "Samson et Dalila." The composer, Saint-Saëns, will probably conduct. As there may be some change in the arrangements for the solo quartet, the personnel is withheld until accurate information is obtained.

Edward M. Zimmerman will resume vocal instruction on October 15.

The Leefson-Hille Conservatory of Music reopened officially October 1 at their commodious quarters, Weightman Building, 1524 Chestnut street. Maurits Leefson returned from abroad September 18; Gustav Hille on October 1. The faculty this year is as follows: Piano—Maurits Leefson, Julius Leefson, John F. Himmelsbach, Herman Kumme, Elsie Stewart Hand, Adele Sutor, Lillian Cope, Clara Davis Wood, Selma Katzenstein, and assistants. Virgil Practice Clavier—Adele Sutor, Selma Katzenstein. Violin and Viola—Gustav Hille, J. W. F. Leman, Mrs. Wm. Faulkner. Voice Culture—Robert Schurig. Violoncello—Emil Simon. Double Bass—Paul Rahmig. Flute and Trumpet—Max Bleyer. Harp—Emma Schubert. Harmony, Counterpoint, Fugue, Composition and Orchestration—Gustav Hille. Organ—Frederick Maxson. Sight Singing, Score Reading and Symphony Classes—Maurits Leefson. Orchestra and Ensemble Classes—Gustav Hille.

That this conservatory is an important factor in the music life of Philadelphia is proven by the number of excellently equipped students who, after graduating from the school, have accepted and are filling with much success positions as instructors in various schools, and as private teachers, and many who on continuing their study abroad have developed into promising virtuosos.

S. Wesley Sears, organist at St. Clement's High Episcopal Church, is one of the few really talented and competent concert organists. Every church has its organist, but few are qualified to interpret and perform music, that is, organ music, per se. However, among the very few distinguished in this line must be ranked Mr. Sears, for whom a tour embracing a wide territory is being arranged. Mr. Sears has been organist at St. Clement's, which is one of the two

ritualistic Episcopal churches of Philadelphia, for the last five years, and is director of one of the largest vested boy choirs in the State, the reputation of which has traveled far and near. On Sunday evening, October 7, Mr. Sears will begin his annual series of organ recitals at St. Clement's Church, and on November 23, the day of the patron saint of the church, Gounod's "Messe Solennelle à Saint Cécile," with vested choir and full orchestra, will be sung, as has been the custom the past three years.

May Walters will be the contralto soloist at the First Baptist Church this season.

The Harmonie Singing Society, Eugen Klee, director, will give its première promenade concert on Sunday afternoon, December 21, at Harmony Hall. A quartet composed of the following artists will assist: Caroline A. Kendrick, soprano; May Walters, contralto; Wilbur Herwig, tenor, and Guido Ferrari, basso.

Helene Maigille, who "belongs in the front rank of American voice teachers," has opened her studio in the Presser Building.

The Philadelphia Musical Academy, Richard Zeckwer, director, will reopen on October 15.

Elenor Conley Kilgore reopens her school of elocution, dramatic art and physical culture October 3.

Edwin Evans (of whom John Dennis Mehan, of New York, says: "His voice is a beautiful baritone of refined and sympathetic quality") will sing in the following cities this coming season:

New York City, private song recital; Beonton, N. J., song recital; Camden, N. J., recital of Irish songs and ballads; Plainfield, N. J., song recital; Harrisburg, Pa., song recital; Greensburg, Pa., song recital; Media, Pa., concert; Swarthmore, Pa., song recital; Lansdowne, Pa., song recital; Rose Valley, Pa., song recital; Chester, Pa., annual song recital; Chester, Pa., three People's Concerts; Philadelphia, Pa., annual song recital; Philadelphia, Pa., private musicale (November); Philadelphia, Pa., three concerts; Philadelphia, Pa., recital, Horticultural Hall; Philadelphia, Pa., concert, Griffith Hall, and Wilmington, Del., annual song recital.

E. Cholmeley-Jones has resumed his classes in voice culture.

The Mendelssohn Club, W. W. Gilchrist, director, will begin rehearsals in preparation for a miscellaneous concert.

Robert Schurig returned from abroad on September 27.

Frederic Peakes has resumed teaching in voice culture and general interpretation.

A beautifully impressive musical service was sung at the Jewish Synagogue, Broad street and Columbia avenue, in the evening of the festival day of Yom Kippur. The old Jewish New Year's hymn, "Kol Nidrei," with its haunting strains, sung by baritone with organ and chorus accompaniment, will long be remembered. As a violoncello solo, arranged by Max Bruch, this fine old Hebrew hymn is a most effective composition.

W. Palmer Hoxie has reopened his studio.

The Hahn Violin School, Frederic E. Hahn, director, will officially open on October 15. "Of the many musical institutions in Philadelphia, the Hahn Violin School, being unique, in as much as it makes the study of the violin a specialty, is justly entitled to a position among the foremost." Mr. Hahn has a corps of assisting teachers who have all been trained under his personal guidance, thus creating a unity of method and style that pupils prepared for Mr. Hahn by any one of the assistant teachers have nothing to "unlearn," but, on the contrary, simply continue to build higher under the guiding hand of the head of the school. The various departments are under the direction of the following teachers: Viola, Marie Haskins, William P. Squibb; violoncello, William A. Schmidt, and double bass, N. Cahan; piano, organ, theory, Rollo F. Maitland. Orchestra and ensemble classes, lectures and teachers' classes under the immediate charge of Mr. Hahn.

The Kumme Concert Company, recently formed, is composed of Lucille Kesel Kumme, reader; Gretta Grew, violinist; Marie L. Grew, pianist. Undoubtedly these three artists will be heard in ensemble work frequently this winter.

The Sternberg School of Music and its several branch schools have reopened. The faculty, as usual, is a representative staff of able and efficient teachers, embracing the following: Piano, Constantin von Sternberg and assistants;

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voice, Helen S. Frame, Edwin G. Evans; violin, Frederic E. Hahn, William P. Squibb, Marie B. Haskins; violoncello, Alfred Lennartz; organ, George A. A. West; ensemble class C. v. Sternberg; German language, Emily D. Moore. Lectures on aesthetics, musical history and acoustics are given in special courses. Director von Sternberg returned this month from an extended trip abroad.

The Philadelphia Music Teachers' Association will hold the first meeting of the year on October 3. Richard Zeckwer is the president; Daniel Batchellor, vice president; Edmund Wolsieffer, secretary and treasurer.

The Githens-Cook School of Sight Singing opened September 25.

Nicholas Dauty has been engaged by the Apollo Club, of Chicago, Ill., to sing the "St. Matthew Passion" music.

Otto M. von Gelder, a little nine year old pupil of Maurits Leefson, will play the following program at the Ogontz School on October 3: Chromatic fantasia and fugue, Bach; pastorale and capriccio, Scarlatti; three preludes and mazurka, Chopin; fantasia, C major, Haydn; and the second and last movement of the Beethoven concerto No. 3, op. 37. Second piano part by Maurits Leefson.

Horatio Connell, formerly of Philadelphia, but who five years ago left for Europe to continue his musical studies, has met with the greatest success, having been the principal bass-baritone for the Covent Garden season this year, appearing in "Die Meistersinger" and in Puccini's "Madame Butterfly." Mr. Connell was for four years a pupil of Prof. Julius Stockhausen (recently deceased), studying oratorio and German lieder with him. Mr. Connell has sung under Henry Wood and the Philharmonic Orchestra; has appeared in "Lohengrin" in London, and will tour Germany in song recital this winter. With Henry Wood, he is of the voice department of the Hambourg Conservatory in London, founded by Michael Hambourg, father of Mark Hambourg. Mr. Connell will tour America next season.

EVELYN KAESMANN.

MUSIC IN CANADA.

Toronto Events.

TORONTO, September 29, 1906.

A large and enthusiastic audience greeted Jessie Mac-lachlan and other artists at the twelfth annual Toronto concert of the Sons of Scotland, at Massey Hall, on the evening of September 27.

The golden jubilee of St. Basil's Church is being celebrated here this week. Tomorrow the special services will consist of three masses, in addition to the High Mass.

"The Besses o' the Barn" Band comes to Massey Hall for October 10, 11 and 12.

A violin recital will be given here shortly by Luigi von Kunits, the concertmaster of the Pittsburgh Orchestra.

Under the leadership of Frank S. Welsman, the Conservatory Symphony Orchestra will begin its rehearsals on Wednesday evening, October 3.

A gifted young Canadian, Rachel Gwyn, will give a concert in the hall of the Conservatory of Music on October 11.

Applications for the Toronto College of Music scholarships will be received until October 10.

It is announced here this week that Sir Edward Elgar will visit Toronto in April, when he will participate in a special musical festival.

The Toronto Clef Club will meet on Thursday, October 4.

"Musicians and amateurs alike in this city," writes "Cherubino," of Toronto Saturday Night, "will be glad to welcome the distinguished composer of 'The Dream of Gerontius,' but it will be prudent for Messrs. Houston and

Harriss to exercise deliberation before committing themselves to a three days' festival, which will come after the Mendelssohn Choir concerts and other notable local events."

Walther Hahn, brother of Paul Hahn, the gifted 'cellist, is devoting himself to voice production and special breathing exercises. He has just opened a studio at Nordheimer's.

Local choral organizations which will give concerts this season are the Mendelssohn Choir, the Festival Chorus, the National Chorus, the Toronto Male Chorus, the Sherlock Oratorio Society, the Schubert Choir and the People's Choral Union.

MAY HAMILTON.

Bush Temple Conservatory.

The Bush Temple Conservatory, Chicago, has engaged Umberto Beduschi, the renowned Italian tenor, of Covent Garden, London; Imperial Theater, Moscow; Royal Theater, Madrid; Argentina Theater, and Rome. Signor Beduschi will coach for grand opera, Italian and French ballads and English and sacred songs.

Besides the many operas in which he has sung, Signor Beduschi has created the following roles in Covent Garden, London: Des Grieux in "Manon Lescaut" (Puccini), Fenton in "Falstaff" (Verdi); at the Royal Theater, Florence, title role in "Werther" (Massenet), Rudolph in "La Bohème" (Puccini), and at the Royal Theater, Venice, Marcello in "La Bohème" (Leoncavallo).

This great artist is also considered one of the leading teachers today. The following is a copy of a letter written April 22, 1903, by Frantz Proschowsky to Signor Beduschi: "My Dear Mr. Beduschi:

"A few nights ago I sang for Madame Nordica, and the marked improvement in my singing, which she commented on, gives me cause for much encouragement. Using her own language from a letter dated April 20, will show how pleased she is with my progress.

"Let me tell you once more how pleased I am at your great improvement, and don't stop."

"Mr. Beduschi, I must credit this improvement to your instruction, and accept my sincere thanks.

"Madame Nordica sends her compliments to Signor Beduschi. "Faithfully your pupil,

"FRANTZ PROSCHOWSKY."

Choral Study Club of Chicago.

The Choral Study Club, of Chicago, has resumed rehearsals for the season of 1906-1907. At the first concert, December 10, the club will present Gaul's "Holy City." On March 4, 1907, the club will sing Cowen's "Rose Maiden." The third concert, set for June 2, will be devoted to the presentation of "Hiawatha," by S. Cole-ridge-Taylor. Soloists for these concerts will be announced later.

Karl Griener's Repertory and Recitals.

The five 'cello recitals which Karl Griener gave in New York last year have never been surpassed by any 'cellist. The five programs were entirely different. There were no repetitions, and Mr. Griener played the entire lists from memory. In Boston, likewise, Mr. Griener has won a great success, and he is to give another Boston recital this season. Madame Griener accompanies her husband at the piano.

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ON ACCOMPANISTS.

(Francis Walker, in Spokane Topics.)

A good accompanist is the backbone of a concert or recital. I speak from deep feeling, for I have suffered much from poor accompaniments and have been inspired by fine ones. More and more to the singer is competent aid at the piano demanded and appreciated, because more and more are the scores of modern songs built to a complicated musical structure. The technical resources that could cope with a fairly difficult Italian aria transcribed for piano from the orchestral score may prove totally inadequate for the lyrics of Wolf, Strauss, Wagner, Elgar and others of the ultra-moderns. Sufficient technic for reading at sight all these intricate constructions is needful, and it sounds like heresy to say that more is to be dreaded. Yet I record it as a fact that in my experience the solo pianist is usually a bad accompanist for the voice. The reason is perhaps found in the rather axiomatic statement that the creator of man is economical and does not do up all great qualities and gifts in a single human parcel. Give me the limited technical powers, but with them sympathy and sight reading. It is hard to say which of these two last is most important. Sympathy—the power to feel the meaning of the composition—that is truly essential in a good accompanist. But it is torture to the singer to wait upon the efforts and blunders of a slow reader of music. When there is technic such as equips the concert pianist the score of a vocal composition is apt to prove uninteresting to the player and he accompanies only perfunctorily and without aiding the singer to bring out shades and depths of meaning. No, it is far better to put at the piano one who makes accompanying his special work in music—one who apprehends and plays the score in its most intimate relation to the vocal part and the text.

Are men or women usually the better accompanists? It is a question often asked. My answer is a qualified one: If the woman is masculine enough in her playing she is the better. But few women who are not famous artists have a man's power and breadth in their playing. They excel in sympathetic feeling, but not in grasp and firmness of treatment. They are too often that inefficient sort who "follow" the singer. And if the singer is an artist he dreads and dislikes such playing beyond all kinds. The dear lady who in many instances is really a fine player and who complacently says, "Now, you sing right along just as you like and I shall follow you," is too often a dismal and depressing failure in accompanying. She reads the score somehow—possibly correctly—and keeps just a fraction of a beat (oh! that maddening fraction!) behind you, and so far from being able to turn yourself into the tide of strong emotion the song requires, you can only paddle wearily upstream, dragging her after you and longing for the unclimaxed end to arrive.

But when a woman has the sufficient technic, the quick sight reading, and is so trained and experienced as to render an accompaniment with strong authority mellowed by womanly sympathy, then let all the men retire to back seats! And such rare and fine combinations do occur, and somewhat oftener than angels' visits and the blooming of the century plants!

For several years past in New York it has been my rule, when asked to sing, feeless, for some charitable enterprise, to stipulate that there should be some well known accompanist engaged or that I should myself bring one to whose work I was accustomed and who should receive a moderate fee. It was a wholesome rule, and it saved me much bother and unnecessary labor. The concert givers who were determined to get everything for nothing would drop me and look for some less wary artist, or they would instantly and graciously accede to what they saw to be a reasonable condition. Sometimes, perhaps because of some friendly pressure brought to bear, I was trapped. Upon one of these occasions I had put in a request for a competent person at the piano, and was assured that "Mrs. Blank

was a first class, experienced accompanist," and would come to my studio to rehearse with me. Mrs. Blank arrived according to appointment—when she had made said appointment to suit her book well and mine very ill. "Now, I never could read music at sight and haven't touched the piano for three years, but if you will just run over the music with me and then let me take it home I know I can play it right at the concert." Her words are etched into my memory with the biting acid of experience, and I have given them literally. Meekly I put the great scena from Verdi's "Don Carlos" upon the desk of the piano and awaited the introduction. There wasn't any! There was little technical difficulty in the whole composition, but when the accompaniment is meager it needs all the more to be well played, with firm rhythms, with breadth, sympathetic insight, and (in this case) with the fiery Italian accenting. I had to tell her that she was out of her depth and should not think of figuring as an accompanist until she had regained what ground she had lost technically and learned many things besides.

There are many players who handle well certain lines of music and fail in others. I know a man who has long been to the fore as a singing teacher, though he is really but a fair coach for Italian music. He is delightful at the piano in such and in the ordinary songs of a romantic type, but put before him Handel aria and he is stranded upon a strange shore! I have found many others, who were generally English musicians of the rather academic sort, who played Handel magnificently, but who only thumped more modern compositions. Steeped in the traditions of Handel, they could give its stately and precise rhythms authoritatively, but had small comprehension of the tempo rubato allowed in the less rigid song forms.

The song writer is often a fine accompanist. In London I have found it especially good to sing with Tosti, Denza, Randegger, Henry Parker, Mary Carmichael and many others, and some of them are successful in all types of music.

No one can play German lieder like a German, and for Italian opera there is nothing like an Italian. In Italy the accompagnatore is a more established institution than anywhere else. He is generally a maestro—a sort of under master of singing—what we should call a "coach"—for it is his business to work with the pupils of a teacher, rehearsing with them the works they are studying. Such players are generally brilliant, if somewhat superficial, pianists, read with great facility, and know all the points of style, the cuts, etc., of the standard operas. In many cases they learn a little English, and then turn up in England or America to announce themselves as teachers of singing, although their incompetency to do the technical work of voice placing and developing is glaring.

It need hardly be said that the vocal artist on tour in concerts or recitals knows exceptional comfort and security by reason of having always the same accompanist, who by repetition comes to learn every note of the numbers used, every shade of expression the singer aims to bring out, and the exact amount of support required. Most of such players memorize the music and then carefully watch the singer, the result being the most thorough sympathy and the happiest blending of voice and instrument. Artists like Madames Sembrich, Nordica, Gadske, Mr. Bispham and others, who make extended tours, know little of the worries of the home dwelling singer, who is always working with different (or indifferent) support at the piano.

But of all sorts of accompanying, the ideal is often that of the singer who plays for himself. In the very nature of things it is a trying performance for the vocalist, because it means the sitting posture and consequently less freedom in managing the breath, so while allowance should be made for that the result is one combining the charms of unity and spontaneity in the rendering of the song. Especially is this true of ballad and folksong work, because it makes it seem like improvisation. It is needful, of course, for the singer to possess technical resources at the piano far beyond the generally simple requirements of the ballad, so that his playing within such safe limits may seem quite effortless. Many singers can, by careful practice, attain this with at least a limited line of songs and so be able to present an occasional encore number in a manner to delight an audience by its unexpected intimacy and informality. Few artists are equipped as are, for instance, Georg Henschel and Madame Sembrich, who are accomplished pianists, for the entire range of song compositions are well within their grasp. I have heard Madame Sembrich, the greatest vocal technician of the day, at a concert in the Albert Hall, London, when in addition to her vocal numbers she played most brilliant violin and piano solos. She does not now indulge in such eclectic program making, but to hear her sing things like Chopin's "Maiden's Wish" to her own accompaniment is to hear a dazzling performance that possesses all the spontaneity of the improvisatore. Mr. Henschel, with a voice not at all remarkable for either

beauty of tone or perfected method, yet makes great effect by reason of his superb playing and his profound musical scholarship. It is a great lesson, albeit to some a disheartening one, to hear such artists as these sing to their own playing. But if it seems to the student impossible to acquire their facility he should still work courageously to master the resources of the piano, remembering that he finds thereby the shortest cut to broad musicianship. Let him also remember that the day of the mere vocalist is past and that the successful artist now needs to be a musician of scope and of scholarly attainments.

Rummel an Ysaye Pupil.

In a partial list of Ysaye's pupils, given in THE MUSICAL COURIER of September 26, the name of William Morse Rummel was inadvertently omitted. Mr. Rummel, a son of the late Franz Rummel, is a violinist of exceptional ability, and has settled in Washington, D. C., where he will doubtless achieve the distinction to which his talent entitles him.

Caroline Montefiore in Paris.

Caroline Montefiore, the soprano and vocal teacher, of New York, arrived in Paris last week after a tour of Italy. Miss Montefiore visited Venice, Milan, Florence and Rome, and some interesting places between these principal cities. Before going to Italy, Miss Montefiore attended the Mozart Festival at Salzburg. She also visited Carlsbad and Vienna. Miss Montefiore will remain abroad until the end of October, when she will sail for New York. The Montefiore studio, at the Ormonde, corner of Broadway and Seventieth street, will be reopened early in November.

Joseph Hollman's Tour Abroad.

Before sailing for this country, Joseph Hollman, the Dutch 'cellist, will make a tour of fourteen concerts in Great Britain. He will play at Royal Albert Hall, London, October 15, with Clara Butt and Kennerly Rumford; in Dundee on October 18; in Aberdeen, October 19; in Edinburgh, October 20; in Glasgow, October 22; in Newcastle, October 24; in Doncaster, October 26; in Hull, October 29; in Brighton, November 2; in Lincoln, November 5; in York, November 7; in Cambridge, November 8, and at Royal Albert Hall, in symphony concert, on November 4.

Sousa Concert on Sunday.

On Sunday evening, October 7, Sousa and his band will give their first fall concert at the Hippodrome. The program offers a number of interesting novelties, among them a comedy paraphrase, "Tearin' o' the Green," that presents the joking possibilities of the various instruments of the band; a suite from the dainty Japanese ballet, "Yedda," and Corri's delightful idyll, "Baby's Sweetheart." The Sousa march on the program is "Hail to the Spirit of Liberty," written for the dedication of the Lafayette monument in Paris, 1900.

The soloists will be Ada Chambers, soprano, whose selection will be from Gounod's "Queen of Sheba"; Jeannette Powers, violinist, who will give Ries' "Andante and Moto Perpetuum," and Herbert L. Clarke, cornetist.

Boston Symphony Quartet Novelties.

Willy Hess, leader of the Boston Symphony Quartet, which will give three concerts next season at Mendelssohn Hall, announces some novelties for the programs. They will include a serenade for strings, by Emil Jaques-Dalcroze, the Swiss composer; a quartet in A major, by Glière, the young Russian composer; a quartet in B flat, by Suk, the Bohemian; a new quintet for strings, by Weingartner; a quartet in D major, by Hugo Kaun; a sonata for piano and 'cello, by Martucci, and a "sinfonia da camera" for flute, oboe, clarinet, bassoon, horn, double bass, piano, and string quartet, by Wolf-Ferrari.

Mary Louise Craig Dead.

Mary Louise Craig, the only daughter of Hugh Craig, who for many years was on the staff of THE MUSICAL COURIER, died in Lucerne, Switzerland, on September 8, and was buried in the English cemetery there. Miss Craig had been an invalid for several years, and had spent much time at Davos Platz, in the hope of regaining her health. In the early summer her improvement warranted a removal to Lucerne, but this improvement was not permanent, and she gradually lost strength until the end came. Mr. Craig has been with his daughter for the past three years, devoting all his time and thought to her, his last surviving child. Mr. Craig will rejoin THE MUSICAL COURIER staff.

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INDIANAPOLIS AND THE STATE OF INDIANA.

INDIANAPOLIS, September 29, 1906.

An announcement of marked interest to a host of music lovers is that the People's Concerts, which proved of such widespread interest to both young and old last season, will again be given by the enterprising committee of the People's Concert Association. The board of directors is composed of Calvin N. Kendall, president; Edwin B. Birge, vice president; Mrs. James T. Eaglesfield, secretary; G. A. Schnull, treasurer, and Margaret Hamilton. Herbert H. Rice and Harry Nicholi are to co-operate actively in the management of the work, and some excellent artists will be brought here for the concerts, the price of admission being only 25 cents. All of these will be given at Caleb Mills Hall, which is admirable as to lighting, acoustic facilities and seating capacity, accommodating about 1,600 people. The proceeds of each concert, instead of reimbursing the several workers in its behalf, will go toward furnishing the artists and talent for the succeeding affair. The first concert will have Campanari, the famous baritone of the Metropolitan Opera Company, and probably Jeannette Durno-Collins, pianist, of Chicago.

An important event in the musical life of Indianapolis will be a recital on the evening of October 10, in Caleb Mills Hall by the dramatic soprano, Helen Herbert Thorne, assisted by Jeanette Orloff, violinist. In addition to the fact that Mme. Thorne has had years of super-excellent training and experience in concert and opera in Europe, this artist has shown conclusively to the Indianapolis public her ability in and broad grasp of the art of song. "There is consummate art," says Mme. Thorne, "even in the arrangement, aside from the selection, of a program." Some delightful numbers to be sung by her are "Lotosblume" and "Mit Myrthen und Rosen," both by Schumann; Strauss' "Traum Durch die Dämmerung," Godard's "Florian's Song," Bizet's "Pastorale," the Habanera from "Carmen," and others. Jeanette Orloff contributes much interest to the program. Miss Orloff is a violinist of ability, and has likewise spent years in the study of her art. The playing by Miss Orloff of the allegro from "Militaire" concerto, Vieuxtemps' "Reverie" and the

Sarasate "Zapateado" broadens the public's anticipation of an artistic event. Mrs. S. L. Kiser and Paula Kipp will be at the piano.

William H. Donley, organist of the First Presbyterian Church, gave a very successful recital at the First Baptist Church in Peru, Ind., last week.

The German House has begun its "season," with Alexander Ernestinoff, as usual, director of the musical affairs, all of which are anticipated by music lovers. The tenth anniversary of the Musikverein will be marked by four special concerts, three of which will be for the members, and one public. The first one is of especial interest, Margaret Cook, a brilliant young pianist, just returned from several years' study under Leschetizky, playing the Beethoven concerto. She is an Indianapolis product and is exciting widespread interest for her scholarly work. The suite from Godard's "Jocelyn" will be among the numbers. The mixed chorus' chief selection will be "At the Sea Shore," by Lazarus, besides which they will sing several numbers without accompaniment. At the New Year's Eve entertainment they will present De Koven's "Highwayman."

The fifth annual course of concerts under the direction of the local manager, Ona B. Talbot, will be at English's Opera House this coming season, as in the past. Mrs. Talbot's first concert of the season is engaging the interest of people throughout the State and adjoining ones, as only artists of note are brought on by Mrs. Talbot, who is both far sighted and tactful in her dealings and arrangements. Indianapolis is to be particularly favored with the most attractive list of artists ever before brought to this part of the country. On October 24 Madame Galski, with Frank La Forge, the pianist, will give the first of Mrs. Talbot's concerts; Madame Schumann-Heink is the artist of the second concert, which will be on November 22, and the Boston Symphony Orchestra, with Dr. Karl Muck, of the Royal Opera, Berlin, will present the third in this brilliant course.

The advanced pupils of the vocal department of the Indiana Normal College (Muncie), which is under the

direction of Frederic Reddall, gave a song recital in the college auditorium on the evening of September 27. It was by invitation, and a large audience greeted the young singers. The program included Pinsuti's "Spring Song," Sullivan's ballad, "Where the Bee Sucks"; the duet, "The Crucifix," by Faure; Hawley's "Greeting," Rodney's "The Clang of the Forge," Gounod's "Sing, Smile, Slumber," and the trio by Verdi, "Praise Ye." Those appearing were: Bess Gordon, Rev. W. W. Kent, Elizabeth Bosher, Everett Fisher, Olive Spurgeon, Marguerite Crampton, with the aria "It Was Not to Be" (Nessler), sung by Mr. Reddall, who was also heard to splendid advantage in a duet, trio and quartet.

The Propylæum was the scene of the brilliant opening of the Indianapolis Conservatory of Music during last month, Johannes Miersch, violinist, and Charles Williams, A. B. (Harvard University), president of the chair of oratory, appearing in a joint recital. The hall was thronged with music lovers, literary and society people, and emphasized the fact anew that our city is steadily climbing after high standards in both music and literature. Mr. Williams, an old favorite in all of the large cities of the East, showed in his strong and scholarly presentation of Winston Churchill's "The Crisis," its arrangement being original, his right to be considered an acquisition in general to the cultured circles of the Middle West. His work was simple and refined; his dramatic instinct and character portrayal proving faultless. Herr Miersch, who comes as the director of the violin department, both as a technician and reader, gave a masterful and artistic performance. With commanding presence and the knowledge of the use of emotion as well as intellect, he played with a smooth, exquisite tone. His magnetism was contagious, and the work of the entire program delightful. His numbers were: Ries' suite No. 2, "Abendlied" (Schumann), "L'Abeille" (Schubert), humoresque (Dvorák), chaconne, from fourth sonata (Bach), romance, MS. (Paul Miersch), polonaise, op. 4 (Wieniawski).

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MUSIC IN MEXICO.

CITY OF MEXICO, September 24, 1906.

The Barilli Opera Company inaugurated its season at the Arben Theater September 4 with "Tosca," and the same opera has been sung four times since the opening date. The cast included Giuseppina Piccletti in the title role and the tenor De Marchi and the baritone Magini-Coletti in the principal male parts. All of these artists met with much success and, what is more, deserved it. Both in the singing and acting they equaled anything witnessed on the Mexican stage in the recollection of the writer. An excellent performance of "Les Huguenots" was given last Saturday. "Fedora" is billed for this date.

T. Sinclair Gore, a baritone singer, who formerly lived here in the City of Mexico, sang during the offertory at Christ Church last Sunday. C. J. Johnson, formerly organist of St. Mark's Church, Pittsburg, was the accompanist for Mr. Gore. The singer, by the way, once made a concert tour with Albert Mildenberg, and is well known in this Republic.

Spain's greatest singer, Maria Barrientos, who is now in Havana, is expected here soon. Señora Barrientos will appear at the Teatro Principal, under the management of Arcaraz Brothers.

Esther Adaberto, the dramatic soprano, who was with the Lombardi Company, has joined the Barilli Opera Company, and will make her debut here in "Aida."

The Spanish Opera Company, now singing at Orrin's Circus Theater, presented during the past week "The Geisha," "Boccaccio," "Carmen," "The Iron King" and "The Mascot."

Musical comedy held the boards at the Teatro Principal during the past week, and the works produced were "Instantaneous," "Campos Eliseos," "Maldito Dinero," "Ninos Llorones," "Pollo Tejada" and "Gigantes y Cabezas."

Rehearsals for "The Runaway Girl," which is to be given some time in October, are progressing under the direction

of Ida Fitzhugh Shepard. Mrs. J. J. Moylan will be the Runaway Girl. Other members of the cast will soon be announced.

Mrs. A. B. Wells is now the regularly appointed soprano of the Union Church. Mrs. Wells is a pupil of Walter Robinson, of New York City.

Mrs. H. W. Selover, who was in New York studying with Oscar Saenger for the past year, is expected to return to the City of Mexico this month.

Florence Butler, the soloist at the Christian Science Church, has returned from a trip to Guanajuato.

T. G. WESTON.

Macmillen Was a Prize Winner.

Francis Macmillen, whom Loudon G. Charlton is to introduce to America this season, first attracted public attention by carrying off the Grand Prix and the Van Hal money prize at the Brussels Conservatory when scarcely sixteen years of age. Macmillen has created a sensation by his playing in England this past summer, and he will doubtless be well received at home. He is a pupil of César Thomson, the famous old Belgian, who also is to make an American tour this year.

Schumann-Heink to Sing Hungarian Folk Songs.

The program which Madame Schumann-Heink will give at her recital in Carnegie Hall, Saturday afternoon, October 20, will include a number of characteristic Hungarian folk songs. These songs will be sure to interest many singers and students of singing, as well as the native Hungarians who will attend the recital. Henry Wolfsohn, Madame Schumann-Heink's manager, announces that this will be the only appearance in recital that the famous contralto will give in Manhattan this season.

Gretry's "The Two Misers" will soon be revived in Hamburg.

The Budapest Opera will open its new season with Zichy's "Nemo."

Madame Shotwell-Piper's Chautauqua Engagement.

The success which Madame Shotwell-Piper recently scored at the Charlotte, N. C., Chautauqua, where she filled a two days' engagement, is suggested by the following excerpts from the local criticisms of the soprano's work:

Madame Shotwell-Piper, who was introduced yesterday afternoon by two beautiful renditions, charmed the audience again last night, as did also Grace Munson, contralto. Their initial appearance was greeted with enthusiastic praise and commendation. The most exacting critic could find in their renditions no ground for aught but praise. Both are gifted with superb voices that not only enlist but command an undivided attention. They will appear today and tomorrow.—Charlotte News.

Madame Shotwell-Piper, a beautiful woman, proved herself a soprano of perfect tone production, exquisite interpretation and the most infallible feeling of artistic effect. Her highest notes were the sweetest. Responding to her first encore last night, she sang, "The Last Rose of Summer," and so stole the hearts of the people. The old song was admirably suited to her voice, and even more charming was her encore, "Comin' Through the Rye," and a classic lullaby. But she is a national favorite, and it were vain here to go into an extended criticism of her art.—Charlotte Observer.

Sovereign Recital in Rockford.

A recital was recently given in Rockford, Ill., by Alice Sovereign, the brilliant young contralto, whom Loudon G. Charlton has added to his list. The following criticism is from the Rockford Morning Star:

The superb quality of Miss Sovereign's splendid contralto voice was evident in her early efforts in Rockford choir and social circles, and while it seemed assured that success must crown her conscientious, ambitious study, yet no prophet could have foretold the unfolding of a voice which has brought an enviable public recognition as a singer. Her early musical work with L. A. Torrens was followed by study with Arthur Mees, Mr. and Mrs. Theodore Toedt, Isadore Luckstone and Oscar Saenger, and to each Miss Sovereign pays enthusiastic tribute. The young artist happily unites with her splendid voice a charming, cultured personality, and with a dramatic fervor combines an innate recognition of the elements of pathos which moves her hearers from gay to sad at will. Miss Sovereign gave her friends a rich treat.

Manager Veitch in New York.

F. A. Veitch, the musical manager from Montreal, was in New York last week. While here, Mr. Veitch engaged a number of artists, among them Hekking, Maconda, Dethier and Rosenthal.



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